LILY BRAYTON AND OSCAR ASCHE'S PRODUCTION

AT HIS MAJESTY'S THEATRE

BY ARRANGEMENT WITH GEORGE GROSSMITH AND J. A. E. MALONE.

# CAIRO

## A MOSAIC IN MUSIC AND MIME

MIME BY

## OSCAR ASCHE

MUSIC BY

## PERCY FLETCHER

VOCAL SCORE

PRICE 8/- NET.

ASCHERBERG, HOPWOOD & CREW LTD.,
16, Mortimer Street, LONDON. W.1.
( FOR COLONIAL & FOREIGN AGENTS SEE BACK PAGE.)

PRINTED IN ENGLAND BY LOWE & BRYDONE LTD. LONDON. N.W.10.

252865

LILY BRAYTON AND OSCAR ASCHE'S PRODUCTION

AT HIS MAJESTY'S THEATRE

BY ARRANGEMENT WITH GEORGE GROSSMITH AND J. A. E. MALONE.

---

# CAIRO

A
MOSAIC IN
MUSIC AND
MIME.

Mime by :

## OSCAR ASCHE

Music by :

## PERCY FLETCHER

ASCHERBERG, HOPWOOD & CREW, Limited,

16, MORTIMER STREET, LONDON, W. 1.

---

*All rights reserved under the International Copyright Act. Public Performance of all or any part of the work strictly forbidden. Application for the right of performance must be made to Mr. Oscar Asche, His Majesty's Theatre London, S.W. 1.*

LOWE & BRYDONE, LTD.,
*General Printers,*
VICTORIA ROAD, WILLESDEN JUNCTION,
LONDON, N.W. 10.

PRODUCED AT HIS MAJESTY'S THEATRE
ON SATURDAY, OCTOBER 15TH, 1921.

# CAIRO

## A MOSAIC IN MUSIC AND MIME

IN THREE ACTS AND THIRTEEN SCENES.

Mime by
OSCAR ASCHE.

Music by
PERCY FLETCHER.

### CHARACTERS.

| | | |
|---|---|---|
| The Sultan Al Malik-Al-Nasir | | SHAYLE GARDNER |
| Prince Nur-al-Din | | CECIL HUMPHREYS |
| The Patriarch | | NORMAN WILLIAMS |
| Wazir Al Khasib | | CONWAY DIXON |
| Wazir Abu Shamah | | JULIAN CROSS |
| Abdullah, (*Steward to the Sultan*) | | NORMAN HARLE |
| Kataf, a Mute | | HUBERT CARTER |
| Wei San Wei (*A Chinese Spy*) | | FRANK COCHRANE |
| ALI SHAR, (*a Wrestler*) | *A Troupe of Strolling Players* | OSCAR ASCHE |
| Abu Yaksan (*his Clown*) | | COURTICE POUNDS |
| Zaid (*his Juggler*) | | ESPINOSA |
| Zummurud, (*his Daughter*) | | FEDORA ROZEELLI |
| Zarka | | BESSIE MAJOR |
| 1st Pilgrim | | WENSLEY RUSSELL |
| 2nd Pilgrim | | R. LA FANE |
| 3rd Pilgrim | | FRED PATTRICK |
| Ladies of the Harem | | GLADYS ELLAM |
| | | CHRISTINE MURRAY |
| | | MURIEL CREED |
| | | MARJORIE COGLE |
| | | ROSIE MARTINI |
| Wei Wa Shi, (*wife of Wei San Wei*) | | GRACIE LEIGH |
| Sharazad | | LILY BRAYTON |

Guards, Slaves, Dancers, Singers.

### Synopsis of Scenery.

*ACT I.* *Scene 1.* *The Gates of Cairo.*
*2.* *Ali Shar's Dwelling.*
*3.* *The Palace Gardens. Evening.*
*4.* *Wei San Wei's Gaming House.*
*5.* *The Sultan's Garden.*

*ACT II.* *Scene 1.* *The Encampment by the Nile.*
*2.* *Prince Nur-Al-Din's Harem.*
*3.* *An Old Egyptian Palace.*

*ACT III.* *Scene 1.* *The Slave Market.*
*2.* *Wei San Wei's House.*
*3.* *The Ruined Mosque of Askabar.*
*4.* *Another Part of the Ruined Mosque.*
*5.* *The Gates of Cairo.*

The Play produced by OSCAR ASCHE.

General Scheme of Decoration under the personal supervision of LILY BRAYTON.

Scenery designed and painted by Messrs. JOSEPH & PHIL HARKER.

Costumes designed by PERCY ANDERSON—Executed by MINNIE CHAMPION and Messrs. B. J. SIMMONS.

Dances arranged by ESPINOSA.

The Orchestra under the direction of the COMPOSER. Stage Manager: ALFRED BELLEW

# CAIRO

## CONTENTS


| | No. | | | Page. |
|---|---|---|---|---|
| | | **ACT I.** | | |
| **Scene I.** | 1. | PREAMBLE | | 1 |
| | 2. | DESCRIPTIVE SCENE | "The Gates of Cairo" | 9 |
| | 3. | ENTRANCE, SONG and ENSEMBLE | "From Baghdad we come" (ALI SHAR AND TROUPE.) | 17 |
| | 4. | SONG | "My King of Love" (ZUMMURUD.) | 26 |
| | 5. | DESCRIPTIVE SCENE (Continued) | | 29 |
| **Scene II.** | 6. | OPENING REFRAIN | (ZUMMURUD.) | 36 |
| | 7. | SONG | "A Fool there was" (ABU.) | 39 |
| | 8. | MELODRAME and ALI'S REFRAIN | | 42 |
| **Scene III.** | 9. | THE SULTAN'S MARCH | | 44 |
| | 10. | SHARAZAD'S THEME | | 47 |
| | 11. | ENTRANCE OF LANTERN BEARERS | | 48 |
| | 12. | SONG | "When Love Knocked upon the Door" (ZUMMURUD.) | 50 |
| | 13. | INCIDENTAL MUSIC and WRESTLING SCENE | | 53 |
| | 14. | DRAMATIC SCENE | "Ali Shar's Banishment" | 56 |
| | 15. | BRIDAL CHORUS | "Allah Guard Thee" | 59 |
| **Scene IV.** | 16. | INTRODUCTION TO CHINESE SCENE | | 60 |
| | 17. | THE CHINAMAN'S SONG | "Me welly poor old Chinaman" (Wei-San-Wei.) | 62 |
| **Scene V.** | 18. | DESCRIPTIVE INTERLUDE | "In the Palace Gardens" | 66 |
| | 19. | ENTRANCE OF SINGERS and DANCERS | | 69 |
| | 20. | FINALE, ACT. I. | | 72 |
| | | **ACT II.** | | |
| **Scene I.** | 21. | INTERMEZZO | | 78 |
| | 22. | THE PILGRIM'S PRAYER | | 80 |
| | 23. | SONG | "The Story of the Sphinx" (ABU.) | 84 |
| | 24. | DANCE POEM | (SHARAZAD AND DESERT DANCERS.) | 89 |
| | 25. | MARCH CHORUS | "The Kin of Nur-al-din" | 97 |
| **Scene II.** | 26. | INTERLUDE | "In the Harem" | 100 |
| | 27. | SONG | "Love in My Breast" (ZUMMURUD.) | 102 |
| **Scene III.** | 28. | PROCESSION and BALLET | | 106 |
| | 29. | SONG and CHORUS | "In the Dance" (IBRAHIM.) | 120 |
| | 30. | BACCHANALE | | 126 |
| | | **ACT III.** | | |
| **Scene I.** | 31. | DESCRIPTIVE SCENE | "The Slave Market" | 130 |
| **,, II.** | 32. | CHINESE DANCE and SCENE | | 142 |
| **,, III.** | 33. | DRAMATIC SCENE | "The Doom of Nur-al-din" | 146 |
| **,, IV.** | 34. | INTERLUDE | "Returning from Mecca" | 155 |
| | 35. | SONG | "Hast Thou Been to Mecca" (ABU.) | 157 |
| **,, V.** | 36 | FINALE | | 163 |

# CAIRO.

## Act I.

### No 1:- Preamble.

Words and Lyrics by
OSCAR ASCHE.

Music by
PERCY FLETCHER.

Slow and broad

PIANO.

*ff*

*Rather fast and with increasing animation*

*sfz*

*mf*

*well marked*

*cre - scen - do*

*f*

*cre - scen - do*

*8va*

*8va*

*sf*

*sf*

Copyright, MCMXX, by Ascherberg, Hopwood & Crew Ltd.

A. H. & C. Ltd. 10169

Very spirited.

*ff*

*f*

mf

sf

f

mf

sf

f

cres - - - cen - -

sf

do

8va

ff

8va

sf

sf

*ff*

*ff*

*sf* *f* *sf* *f*

*mf*

*gradually slower*

Moderately slow and with intense emotion

*mf*

*cresc.*

*f with increasing intensity*

*cresc.*

8va

*heavy and powerful*

8va

*broadening out*

Quick and lively.

8va

*sf*

*mp*

8

*cresc.*

8

*mf*

8

8

*cresc.*

*f*

8

8

*cre - - - - - - - sces - - - - - - do*

*rit.*

8

Very broad, sonorous and sustained

*ff*

*f*

*mf*

*ff swelling out*

*rh.*

Quick and spirited.

*fff*

*sf*

*well marked*

*heavy*

*becoming slower*

*sf*

*dim*

*mp*

*p*



(Continue.

# Nº 2:– Descriptive Scene.

## The Gates of Cairo.

Slow, sustained and mysterious.

PIANO.

*pp*

*poco cresc.*

*mp*

THE CURTAIN RISES.

*pp*

(It is dawn.) (Cocks crow.) (The Muezzin calls to prayer.)

*poco cresc.*

*p*

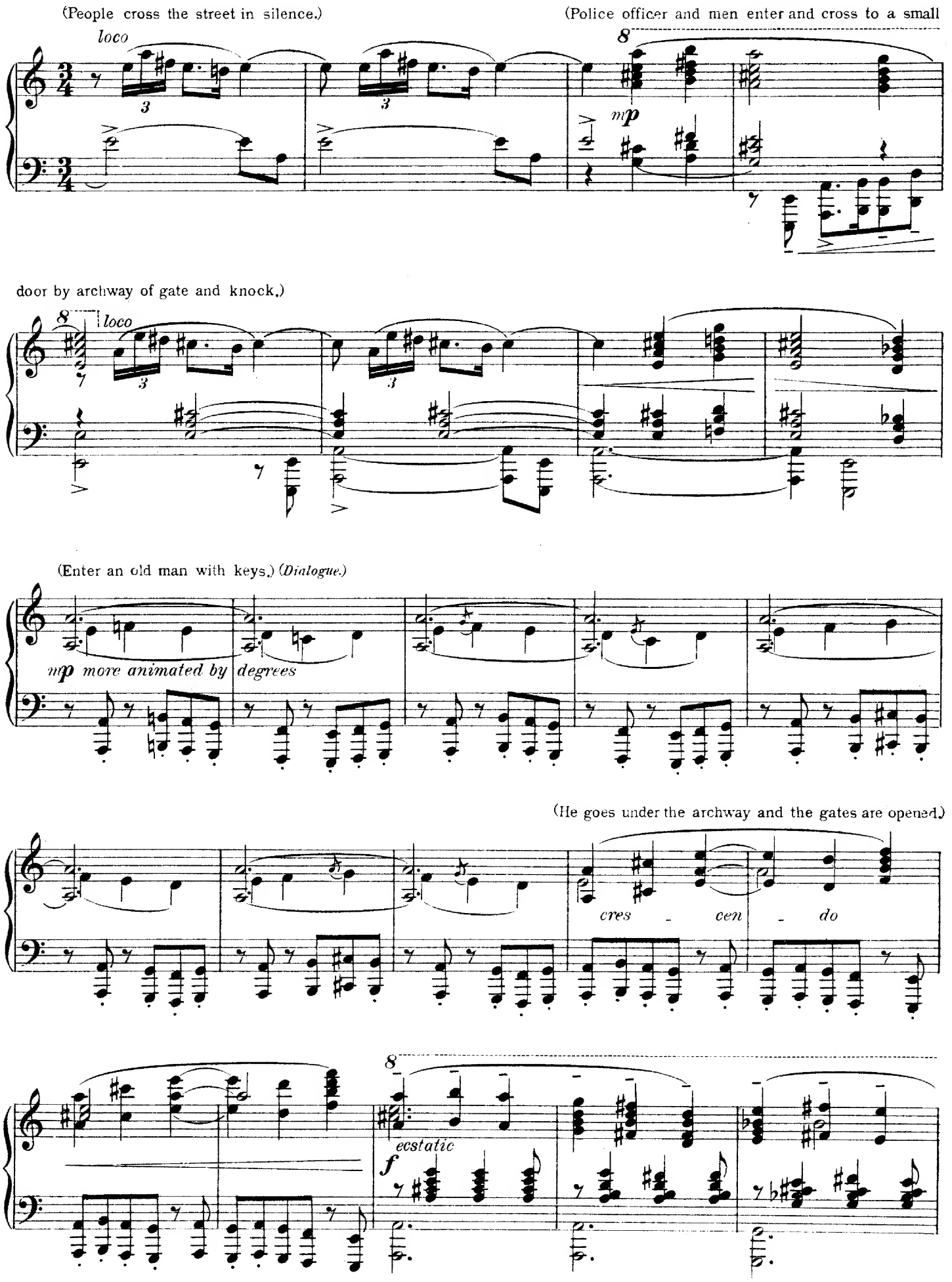
Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

(People cross the street in silence.)

(Police officer and men enter and cross to a small door by archway of gate and knock.)

(Enter an old man with keys.) *(Dialogue.)*

(He goes under the archway and the gates are opened.)



8 *loco*

*dim.*

(He hobbles back to his lodge.)

At a moderato speed.

(Peasants enter and exeunt

*mp* *quaint and jocose*

with produce etc.)

(Abdullah comes forward and scrutinizes each one who enters, and salutes and converses with various merchants.)

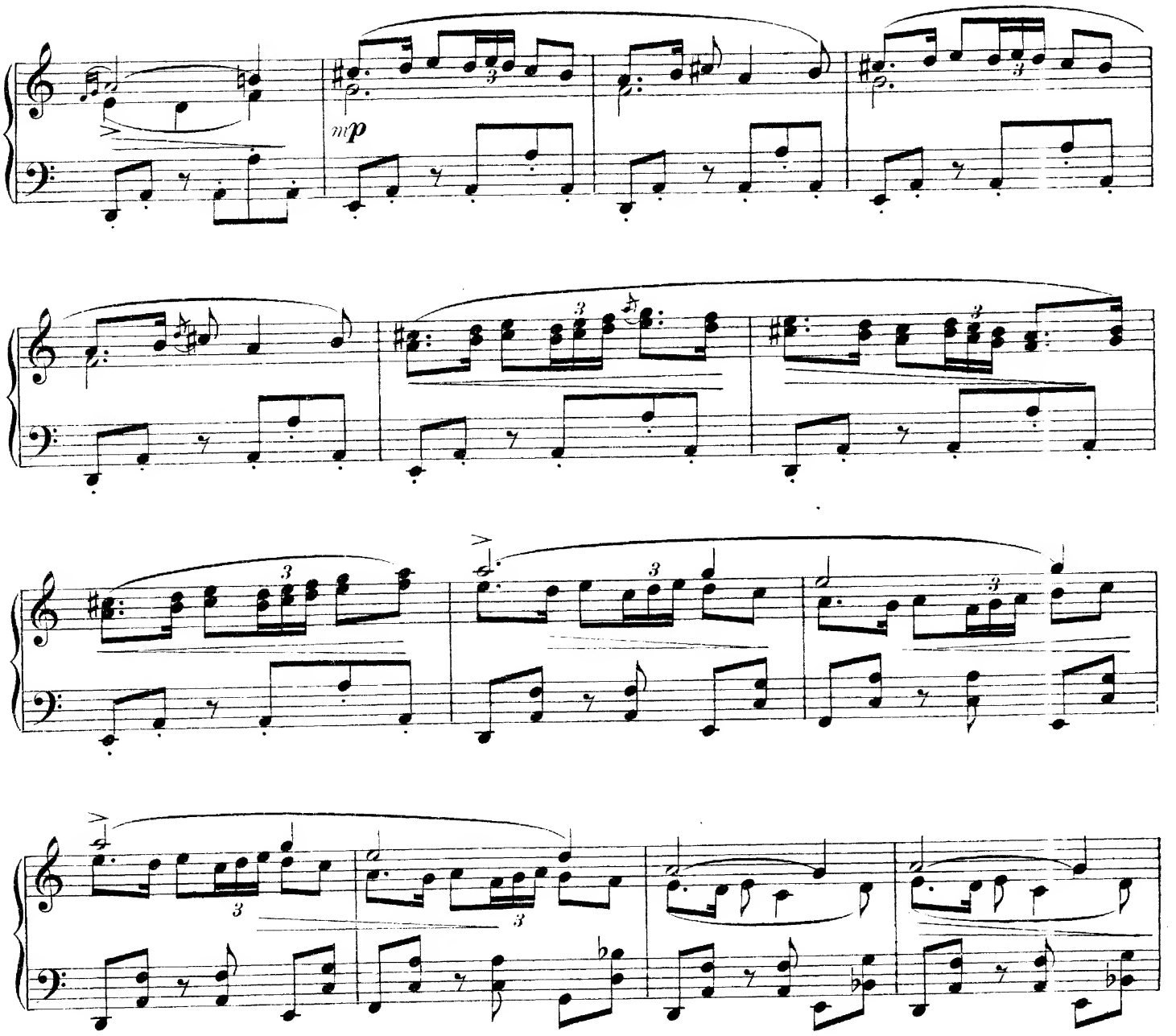
*cresc.*

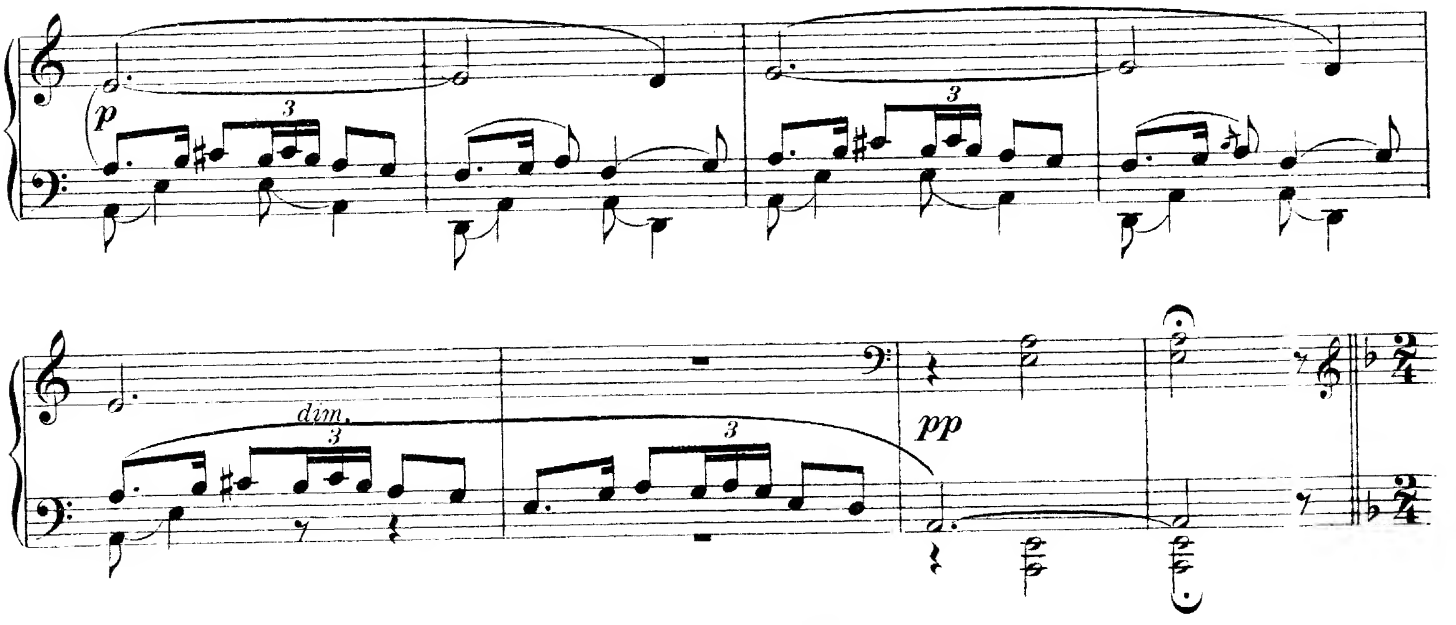
(The Dialogue and movement of the street continues.)

*mp lightly and move rhythmic*

*dim.*

*p*


mp


p
dim.
pp

Measured and stealthy. (Prince Nur-al-din enters and converses with Abdullah. They plot to kill the Sultan.)

*mp*

*cresc.*

*dim.*

*p*

*dim.*

*pp*

(The Sultan enters dressed as a common man. He speaks words of encouragement to an old woman who is hobbling by his side and whining.)

Pleasant and flowing.

*p* *mp*

(A blind man with a stick and hand outstretched comes down repeating his cry.)

Slow and plaintive.

Blind, blind have pi - ty on the blind. Blind, blind have pi - ty on the

*p*

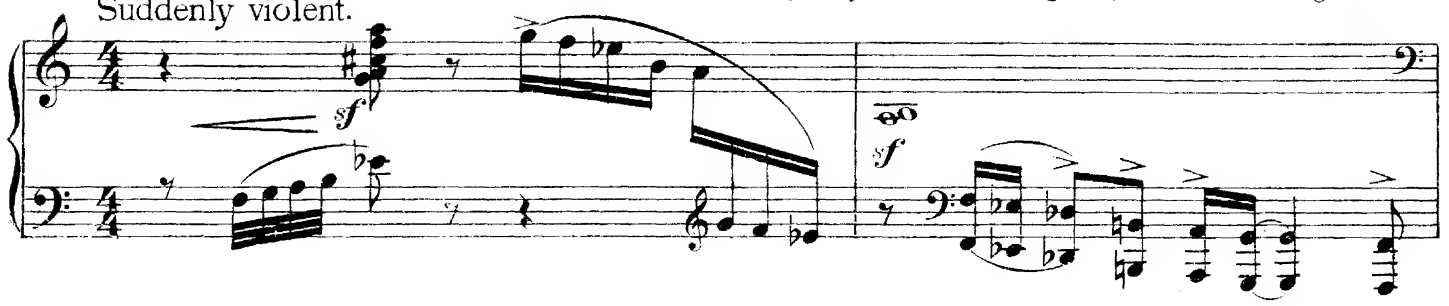
(The Sultan converses with him, and as he is opening his purse, the blind beggar slowly draws a dagger from his sleeve.)

blind.

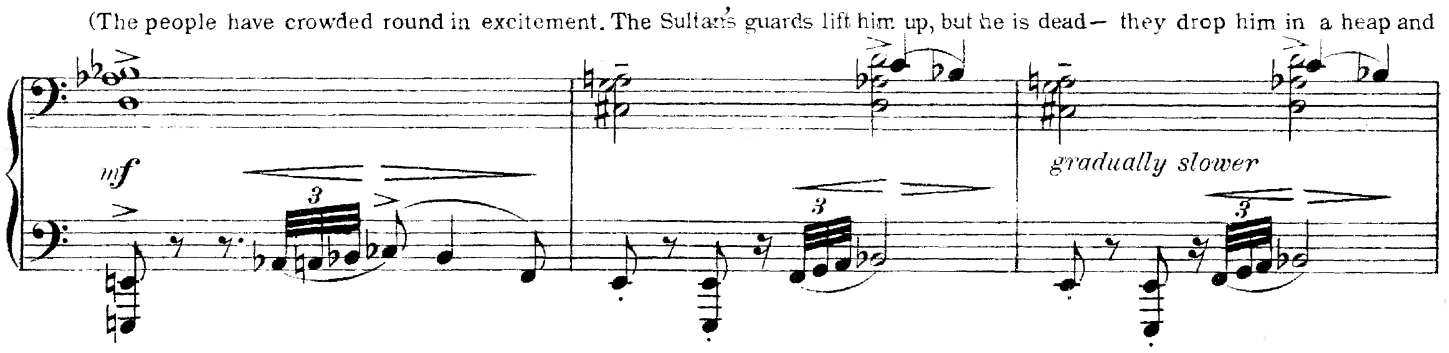
*Repeat as required.*

(He is about to strike when he is pounced upon by one of the negro guards, and thrown to the ground.

Suddenly violent.

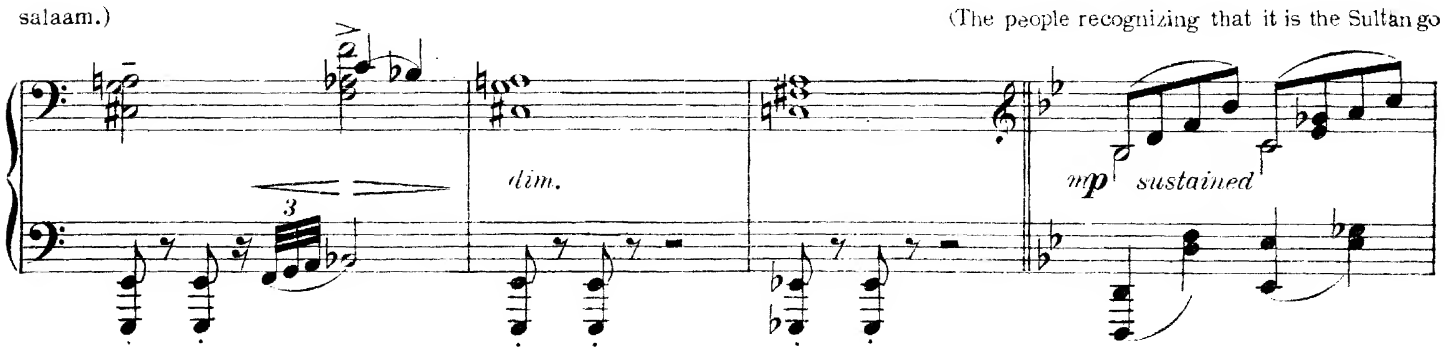



(The people have crowded round in excitement. The Sultan's guards lift him up, but he is dead— they drop him in a heap and

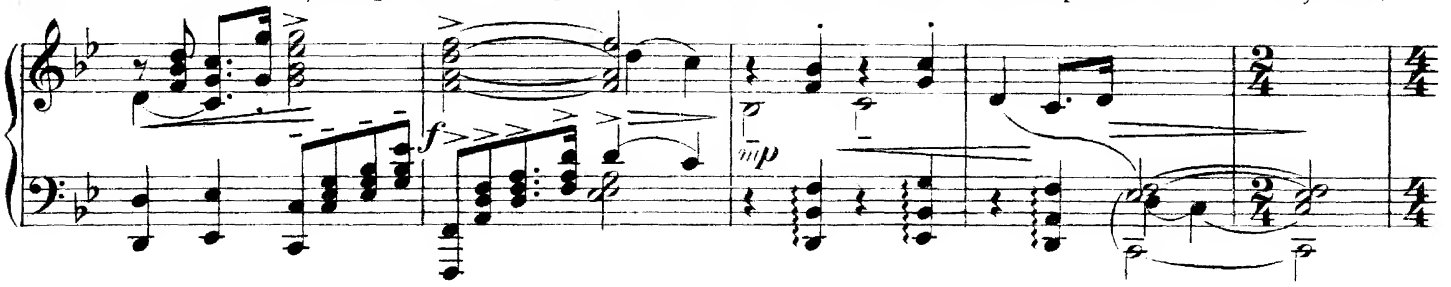



salaam.)

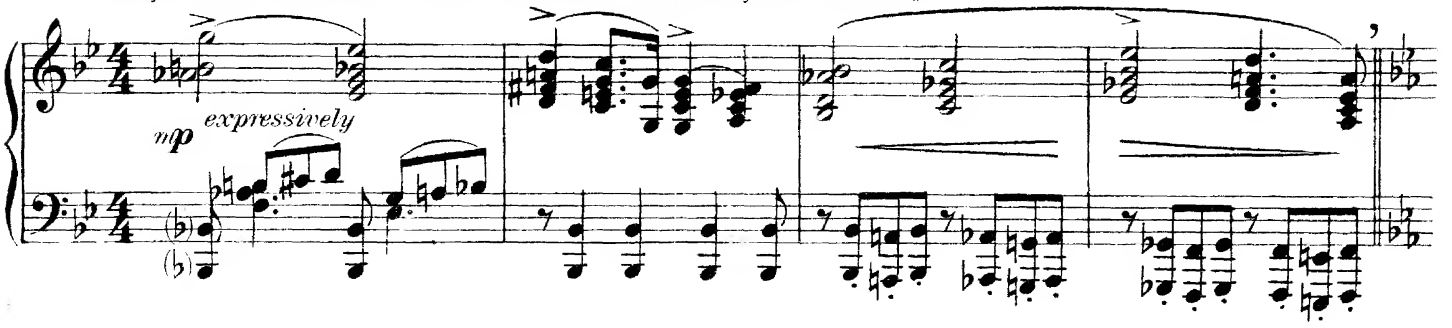
(The people recognizing that it is the Sultan go




down on their knees to him, calling out to Allah to preserve him.) (The Sultan bids them rise and proceed with their daily work.)




(They all salaam and return to their stalls etc. and the body is carried out.)




*(Continue)*

# Nº 3:-Entrance, Song, and Ensemble "From Baghdad we come."

(ALI SHAR and TROUPE.)

Lively and spirited. (The Sultan is about to move off when without the gates is heard merry

PIANO.

*mf*

music and laughter, and then preceded by little children who are laughing and clapping their hands,

enters Ali Shar, the wrestler and his troupe.)

*cres - - cen - - do.*

*f*

*cresc.*

*ff*

*sf*

*sf*

*sf*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A.H.& C.Ltd. 10169.

ALI.

From Bagh dad we come, Beat the tom-tom and the drum.

*mf*

For I'm A-li Shar of Al Yamamah, A

*f* *mp*

man strong-er far than all else in Per-sia; And where-ev-er I go From Bagh-

-dad to Cai-ro, I chal-lenge men all to con-test me a fall; For

I'm A-li Shar The strong man from Per-sia!

CHORUS. *f*

For he's A-li Shar The

*mf* *f*

strong man from Per - sia!

*ff*

ABU.

And

I am his clown of wide world re-nown! I

*8va*

*mf*

*f*

joke and I jest Tell of stor - ies the best, Tales of

*8va*

*mp*

East and of West, New ones, old ones, re-dressed; And I'll

*8va*

sing ye a song— Some are sweet, some are wrong;— And my

*cresc.*

lord's A - li Shar The strong man from Per - sia!—

CHORUS. *f*

Our lord's A - li Shar The strong man from Per-

*mf*

*f*

-sia!

*ff*

ZUMMURUD.

And I am his child, Zum-mur-ud I am styled, And I

*dim*

*mp*

ABU.

dance and I sing, Ting-a-ling, ting-a-

ZARKA.

I am an - y old thing Cook, sew, play

ABU.

ZUMMURUD, ABU, ZAID and ZARKA.

- ling! Mind your eye! And our

ZAID.

And his jug-gler am I, jug-gle balls,

*cresc.*

*marked.*

*f*

lord's A - li Shar The strong man from Per - sia

CHORUS.

*f*

Our lord's A - li Shar The strong man from Per

*mf*

*f*

- sia!

*ff*

*dim.*

*(During Dialogue.)*

*p*

(Ali challenges one and all to try their strength against him.)

(Two of the Sultan's negroes step forward in answer to the challenge.)

*cresc.*

*f*

(Ali wrestles with the negroes, there is great excitement and in the end he puts

*f* *roughly.*

both on their backs.)

(Zummurud and Ali go round begging while Ali sings his refrain.)

ALI.

For

*ff* *mf*

I'm A - li Shar_ of Al Yam-am-ah, A man strong-er far than all

else in Per-sia; And where - ev-er I go from Bagh-dad to Cai - ro, I

chal-lenge men all To con-test me a fall, For I'm A - li Shar The

strong man From a - far.

CHORUS.

For - he's A - li Shar The strong man from a -

- far.!

*ff*

*rit.*

Singingly and expressive.

*p*

(Zummurud has approached the Sultan begging and they look into each others eyes.) (*Dialogue.*)

# Nº 4:- Song "My King of Love."

(ZUMMURUD.)

With graceful animation.

PIANO.

*poco rit.*

*mp a tempo.*

*rall.*

What shall I sing to thee my king? My king of love, my king of love! ___

*mp*

Slower and expressively.

*cresc.*

___ Shall I sing thee a song of how love is born? Shall I sing thee a song how my

*mp sustained.*

*cresc.*

heart is torn? ___ How a glance from an eye, from a strang-e'rs eye ___ Can

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A.H. & C.Ltd. 10169.

cause a poor maid-en to faint, to die? 'Tis true, my king, 'tis

rall. mf accel.

mf

true, my king of love!

f mp rall.

Quicker.

f follow voice p cres.

rall. mp a tempo.

What wil thou sir-g, or

say my king, To me thy queen, to me thy queen? Wilt thou

rall.

mp

Slower.

say that a love that is light - ly won Is a love that will die with the

*cresc.*

*mp*

*cresc.*

set - ting sun? That a love that is sud - den is nev - er wise, That

what is born quick-ly as quick - ly dies? 'Tis false my king, 'tis

*rall.* *mf* *accel.*

false, my king of love my king!

Quickly.

*f* *mp* *rall.* *f*

*f* *follow voice.* *p* *mf* *cresc.*

(Zummurud and the Sultan are gazing into each other's eyes.)

*8va*

*pp*



(Continue.)

# Nº 5:- Descriptive Scene. *(CONTINUED.)*

Gaily and lightly. (The Clown interrupts, and pulls Zummurud away, and sings a snatch to the Sultan.)

PIANO. *mf*

ABU.

And I'll sing ye a song

*cresc.*

Some are sweet, some are wrong. _____

(Ali Shar continues the Dialogue.)

*dim.* *mp*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

TROUPE.

For

(They all go off singing.)

*cresc.*

he's Al - i Shar___ of Al Yamam-ah, A man strong-er far than all

*mf*

else in Per-sia; And where-ev-er we go From Bagh-dad to Cai - ro, He'll

(dying away.)

*dim.*

chal-lenge men all to con - test him a fall;

(The Sultan converses with an old man and then goes off throwing money to the people.)

*p flowing*

*cresc.*

Animated.

(The life of the street continues.)

*dim.*

(Prince Nur-al-din comes out from the stall.)

*p*



252365

Slow and revengeful. (He gives instructions to Abdullah and Kasib regarding their plot to overthrow the Sultan.)

*mp*

*cres* - *cen* *do* *accel.*

(They exeunt.)

Becoming more animated. (The cries and movement of the street increase.)

*mf* *mf*

*rhythmic and gay*

*cresc.*

*f*

*broadening out*

*rit.*

With intensified rhythm.

*ff a tempo (slightly held back)*

(The Curtain falls and the scene changes.)

*forcibly marked*

*fff*

*f*

*mf*

dim.

Slower and expressively.

rall.

f

Quicker.

rall.

dim.

rit.

(Continue.)

# Nº 6:- Opening Refrain.

ZUMMURUD.

(As the Scene opens Zummurud is crooning her little love ditty.)

Slowly and expressively

VOICE.

PIANO.

Wilt thou say that a maiden is never wise Who loves at first sight of her lov - ers eyes?— That love which is born to life in a breath Is like to a babe that is born in death? Not true, my king,— not true!— my king of love—

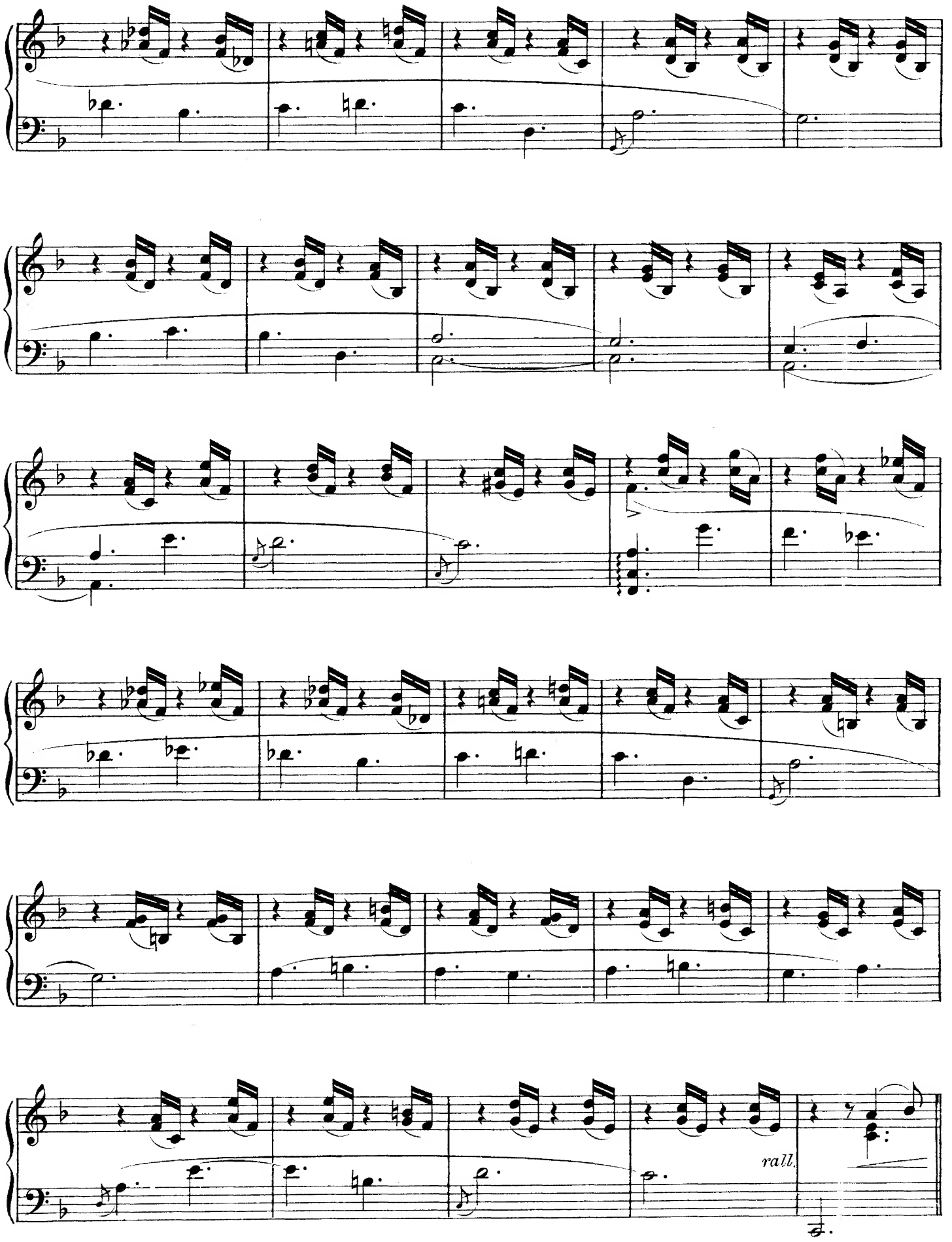
*p* *cresc.* *rall.* *>accel.* *cresc.* *rall.*

Quickly and flowing

*follow voice* *p* *pp*

(Through dialogue.)

Copyright MCMXX, by Ascherberg Hopwood & Crew Ltd.


rall.

Slower

*p*

*dim.*

(Abu sings off.)

*mp sentimentally*

Love with-out let, Vain is re-gret, Heartaches for-get, Hope ev-er yet.

# Nº 7. Song:– "A Fool there was."

ABU.

With a light rhythmic lilt

VOICE.

PIANO.

A

*mp*

fool there was and he lov'd a maid But the maid she lov'd not

*p*

him, For the fool was old, tho' his

heart was young, and his body was far from slim; And the

Copyright MCMXX, by Ascherberg Hopwood & Crew Ltd.

more he lov'd the plump-er he grew So the maid she mock'd at him If

*mp* *cresc.*

*slight rit.*

you were in love you would not be so My

*a tempo*

love must be young and slim

8

*mp*

*rall.* *a tempo*

Though he sigh'd and wept at his hap-less state He plumper and plump-er

*p*

*ten.* *ten.*

grew, Now the maid was young and the fool was old And she

wait - ed for youth to woo; For

*expressively*

though his heart was young as hers And with lov - ing it young - er

*sustained*

*slight rit.*

grew, Yet all she saw was a plump old fool

And she want - ed slim youth to woo

*mp*

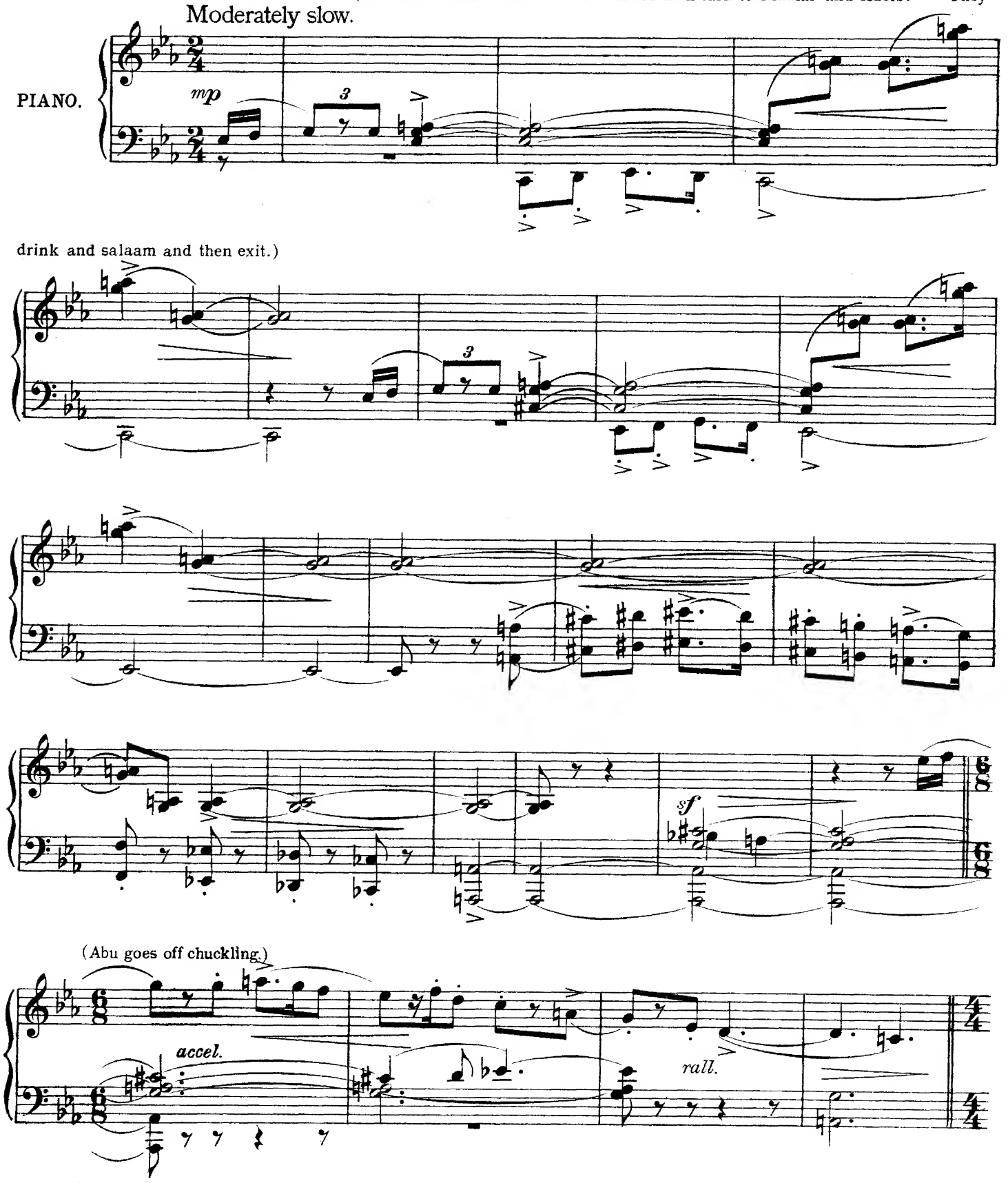
*p*

# Nº 8:- Melodrame and Ali's Refrain.

(Ali fills a bowl with wine and hands it in turn to Shamar and Kasib. They drink and salaam and then exit.)

Moderately slow.

PIANO.




Copyright MCMXX, by Ascherberg Hqpwood & Crew Ltd.

Gaily. (Ali sings as he eats and plays with the bag of gold.)

From Bagh - dad I come, Beat the tom-tom and the drum. For

*mf*

I'm Al - i Shar of Al Yam-a-mah, A man stronger far than all

*mp*

else in Per-sia; And where-ev-er I go From Bagh-dad to Cai - ro, I

challenge men all To con - test me a fall; For I'm Al - i Shar The

*cresc.*

*f*

(The Scene closes.)

strong man from Per - sia!

*8ves*



(Continue.)

# Nº 9:- The Sultan's March.

Pompous and with growing importance

PIANO.

*mp*

*cresc.*

*mf*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

A. H. & C. Ltd. 10169.

(well marked.)

*cresc.*

(Broadly.)

*poco rit*

(Decisive and Martial.) (The Curtain rises and the Sultan enters followed by his attendants and the Wazirs.)

*a tempo*

(Flowing and amorous.)

*mf*

*cresc.*

(Fiery and Barbaric.)

*f*

*cresc.*

(Triumphant.)

*ff*

*sf*

(Broadening out.)

*sf*

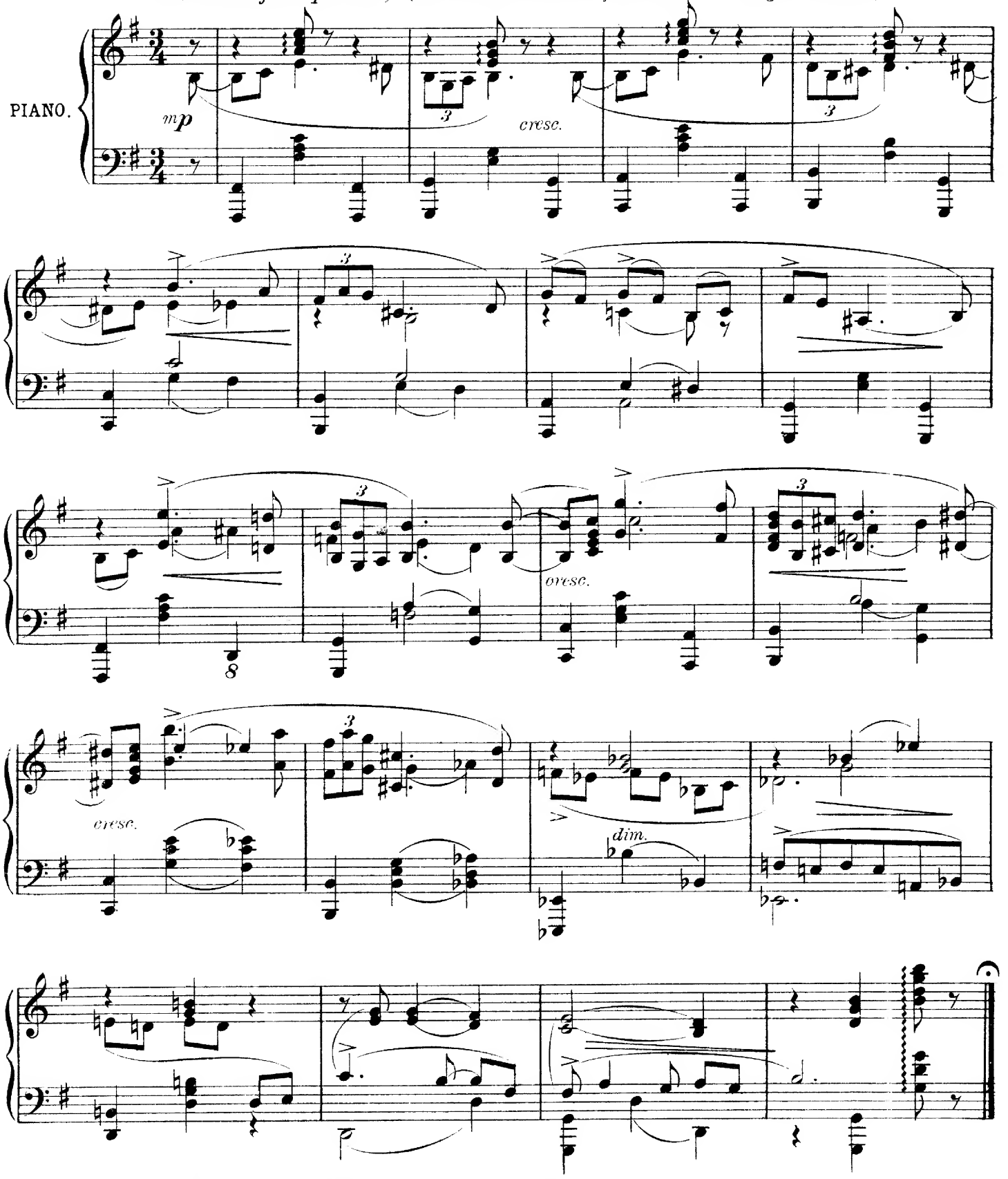
*ff*

# Nº 10:- Sharazad's Theme.

Moderately slow.

*(With sorrowful expression.)* (Sharazad enters followed by her women. Dialogue continues.)

PIANO.




Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. 

# Nº 11:- Entrance of Lantern Bearers.

Lightly and piquant.

PIANO.

*mp*

(Enter a procession of girls and men with lanterns followed by the Sultan.)

*mf*

*mf*

*cresc.*

*f*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd

A. H. & C. Ltd. 10169.

Gaily. (Enter Ali Sha and his Troupe singing.)

From Baghdad we come Beat the tom-tom and the drum

For our Lord A-li Shar of Al Yamamah

# Nº 12. Song:- "When Love knocked upon the door."

ZUMMURUD.

With graceful movement.

VOICE.

PIANO.

*mp*

Be-

*rall.*

*a tempo*

- fore Love knocked up - on the door I was a beg-gar maid_

*p*

no more; A sing-er in a wan - d'ring band_

The poor-est peas-ant in the land Could then have spurned_

*cresc.*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd

my plead - ing hand, Ere

*rit.* *rit.*

*a tempo (a little slower.)*

Love had knocked upon the door, A beggar maid no

*a tempo (a little slower.)*

Tempo Iº

more! But

*rall.* *cresc. e*

CHORUS.

Ah! Ah!

Tempo Iº

*sustained* *rall.* *cresc. e*

*rit.* *with increasing animation.*

when Love knocked upon the door, I was a beggar maid no more;

*rit.*

The proudest princess in the land With rich-es count-less as the sand

*mf*

Could then have clasped me by the hand! When

*f* *p* *mp*

Slower

love had knocked up-on the door A beggar maid

*sustained and expressive*

*mf*

no more!

*a tempo*

(Continue.)

# Nº 13:- Incidental Music and Wrestling Scene.

Expressively. (The Sultan has risen and approached Zummurud.)

PIANO.

*p*

*cresc.*

(He takes her hand and draws her towards his divan.)

Becoming agitated. (Shamah and Kasib point this incident out to Ali Shar.)

*mp*

(He goes over to his daughter, takes her by the hand roughly and draws her away.)

*cre - - - scen - - - do*

*sfp*

*slower*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

(He asks the Sultan to pardon her innocence, and sends her to her place.)

*p graceful and sensitive*

*slower.*

(He reminds the Sultan of his promise to try a fall with him.)

*mp*

*accel.*

*More animated*

(The Sultan strips.)

*mf*

*cresc.*

(They wrestle midst great excitement.)

*f wildly and strongly accented*

cresc.

ff accel

forcefully

(Ali Shar gets a lock on the Sultan's neck.)

(The Clown darts forward and forces him to loose his hold.)

(The Sultan springs up and calls-

rit.

strongly marked

accel.

"Seize that man!"- The blacks hold him struggling.)

dim.

rit.

# Nº 14. Dramatic Scene:- Ali Shar's Banishment.

(The Sultan commands Ali to leave Cairo. He questions Zummurud as to whether she will go or remain with him.)

Slowly and impressive.

PIANO

*pp*

*mp*

*dim.*

The Sultan tells Ali he cannot return until he has purged his sin by pilgrimage to Mecca. Abu the clown bids farewell to Zummurud.

*pp very sustained.*

*pp delicately.*

Copyright MCMXX. by Aschenberg, Hopwood & Crew Ltd. A H & C Ltd 10169

ABU.

Love without let, Vain is re - gret, Heartaches forget, Hope ev-er yet!

*p expressively.*

(The Clown and Zarka try to comfort their master; they put his old wrestling cloak round him. Ali picks up his old props,

*pp quietly expressive.*

strikes on his tom-tom and sings with a broken voice as he goes off.)

*cresc.*

ALI.

From Bagh - dad I come Beat the tom-tom and the drum. For

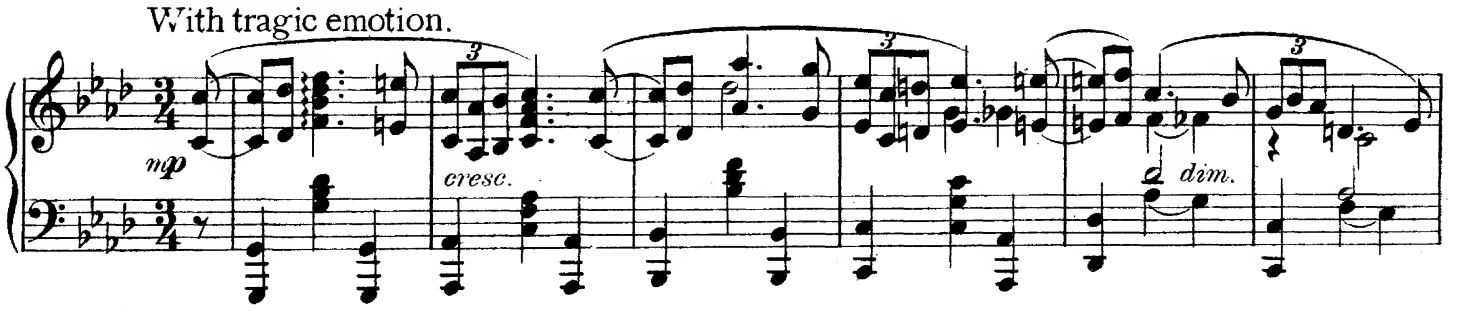
*p with a slow halting rhythm.*

I'm A-li Shar_ The strong man from Per - sia.

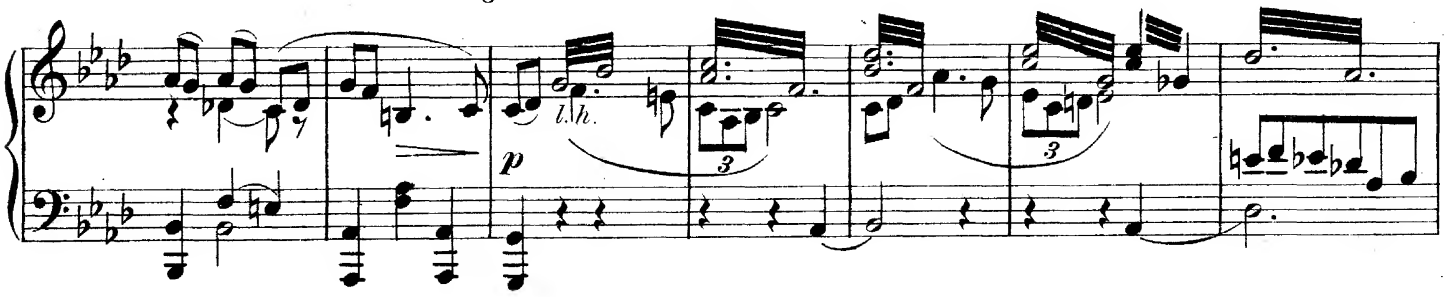
*pp*

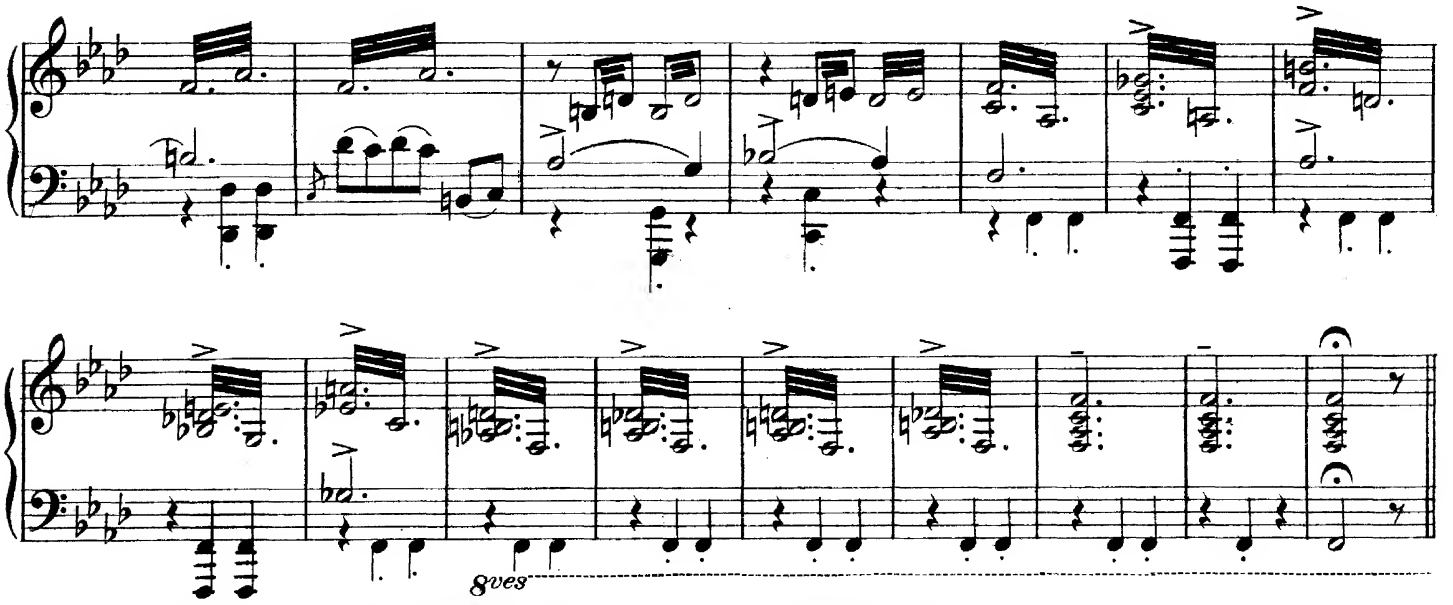
(Zummurud is in the Sultans arms. Down the steps comes Sharazad and the women. She comes down to the dais and

With tragic emotion.

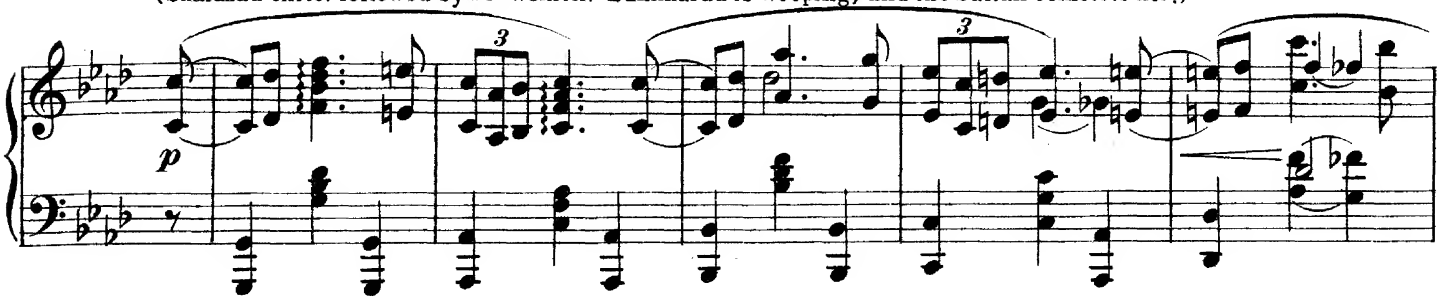


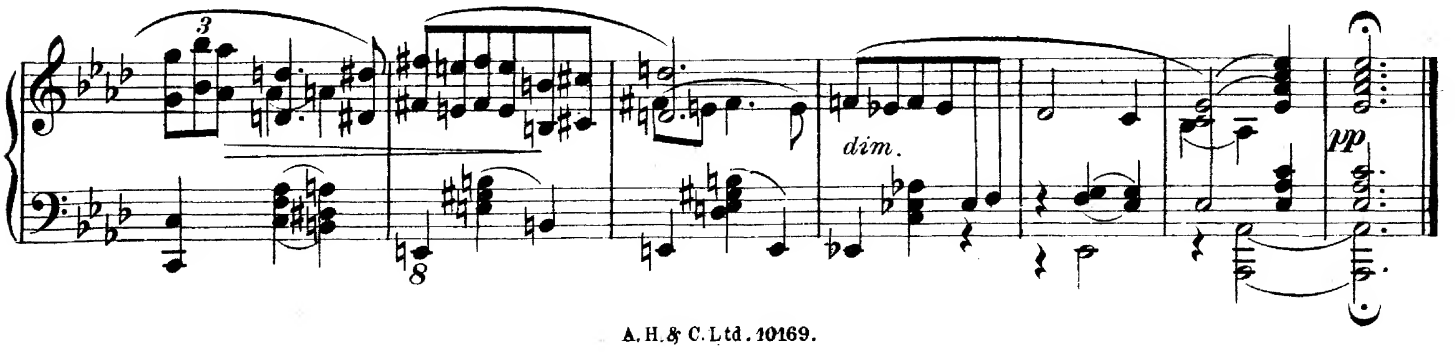

addresses the Sultan informing him of the murder of her son.)




(Sharazad exits. followed by her women. Zummurud is weeping, and the Sultan comforts her.)



# No 15. Bridal Chorus:- "Allah guard thee."

(The Sultan announces that he will take to wife, Zummurud the daughter of Ali Shar of Al Yamamah.)

Joyful and animated.

S. A. Voices. T. B.

PIANO.

8va ad lib.

Al - lah guard thee and thy bride,

Al - lah let no ill be - tide! May no joys be ye de - nied, Par - a - dise be open - ed wide!

CURTAIN.

To the bridegroom and the bride, Al - lah let no ill be - tide

8va

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A.H. & C. Ltd. 10169.

(Continue.)

# Nº 16:- Introduction to Chinese Scene.

Steady in tempo, grotesque in style.

PIANO.

*mf*

8va

8va

*f*

Copyright MCMXX, by Aschenberg, Hopwood & Crew Ltd. A. H. & C. Ltd. 10169.

8va

mf

f

8va

mf

f

(The Scene opens, showing a room in Wei-San-Wei's Gaming House.)

f

f

(Continue.)

# No 17:- The Chinaman's Song.

WEI-SAN-WEI.

In moderately slow time.
*With a precise and quaintly marked rhythm.*

PIANO.

*mf*

Me wel-ly good old Chi - na - man, Me Wei-San - Wei; Me sam-ie old as

*mp*

Al - lah be; Me Wei- San - Wei. Him nev-er lie, Him nev-er die,

*cresc.*

Like Wei- San - Wei. Me Wei-San - Wei,

*dim.*

*p*

me nev-er die; Me flom Pe-kin, me full - ie sin, Me fool - ie men, me

*poco cresc.*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. 

plen-ty yen, Me buy-ie sell, me cheat-ie Hell! Me Wei-San-Wei.

*mf* *mp*

*cresc.* *dim.*

My wel-ly poor old Chi-na wife My Wei-Wa-Shi,

*mp*

She clev-er sam-ie dev-il she, My Wei-Wa-Shi;

Quick likee flea, Deep likee sea, My Wei-Wa-Shi.

*cresc.* *dim.*

My Wei-Wa - Shi, you wait - ie see, She flom Ton-king, know

*p* *poco cresc.*

ev - ly ting, She rob - bie man, she cheat fan - tan, She pick - ie lock, she

*mf*

dev-il shock, My Wei-Wa - Shi,

*mp* *cresc.*

My Wei-Wa - Shi.

*dim.* *mf*

(Wei-San-Wei plays lightly on his instrument during the dialogue.)

*pp delicately marked.*

(The Song is repeated at the close of the Scene.)

# No 18. Descriptive Interlude:- "In the Palace Gardens."

With flowing movement.

PIANO.

*mp*

*mf*

*mf*

Melodiously.

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

*becoming more animated*

(**The Curtain rises disclosing the Sultan's Garden in which is a fountain with water lilies in bloom.**)

*dim.*

Slower.

*mp*

*p*

*rall.*

Slow and misterious. (Abdullah enters and hears Wei-San-Wei singing outside.)

WEI-SAN-WEI.

*pp*

Me wel-ly good old Chi-na-man me Wei-San-Wei; Me samie old as Al-lah be,

me Wei-San-Wei. Him never lie, Him never die Like Wei-san-wei.

# Nº 19:- Entrance of Singers and Dancers.

In stately march time

(The Sultan's music is heard off. Abdullah starts, and tells Wei -

PIANO.

*pp (in the distance)*

*p*

San-Wei to go.)

*mp cre - - scen - - do.*

(He exits singing his song.)

WEI-SAN-WEI

Me wel-ly good old Chi-na-man, Me Wei-San-Wei;- Me samie old as Al-lah be,

Slower.

(Abdullah steals off at back as a procession of singers and dancers enter.)

Me Wei-San-Wei! With languorous movement

*mp*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

GIRLS VOICES. (Attendants enter with cushions, fruit, cakes etc. followed by the Sultan and Zummurud.)

*p*

Ah ah ah

*p*

ah

ah

*mp*

ah ah

*mp*

ah

ah

ah

(At the end Zumurrud is led

*dim.*

ah

*p*

*dim.*

*dolce*

down to the cushions by the fountain and they all salaam.)

*pp*

*p*

# Nº 20:– Finale to Act I.

In March time. (The Sultan bids farewell to Zummurud. He goes off at the back and the March

PIANO. *pp* *poco cresc.*

swells and then dies away.) (She sinks down into the

*dim.*

cushions, looking at the dagger.)

*cresc.*

WEI-SAN-WEI. (The Chinaman's Song is heard outside. Zummurud listens. Abdullah comes down stealthily from the

Me wel-ly good old Chi-na-man, Me Wei-San-Wei; Me sam-ie old as Al-lah be,

*p slower*

back and throws a ball over the wall.) (The song stops and Zummurud starts

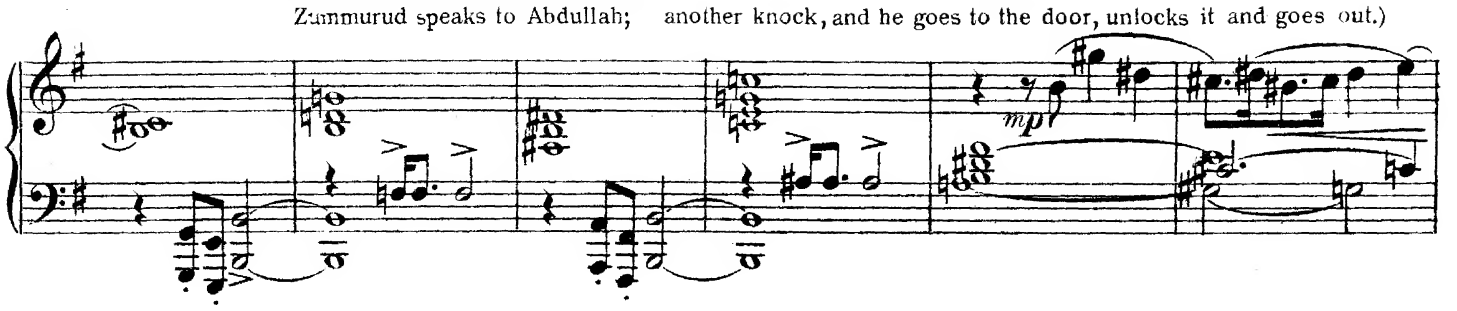
Me Wei-San-Wei, Him nev-er lie, Him nev-er die.

*sf* *fp*

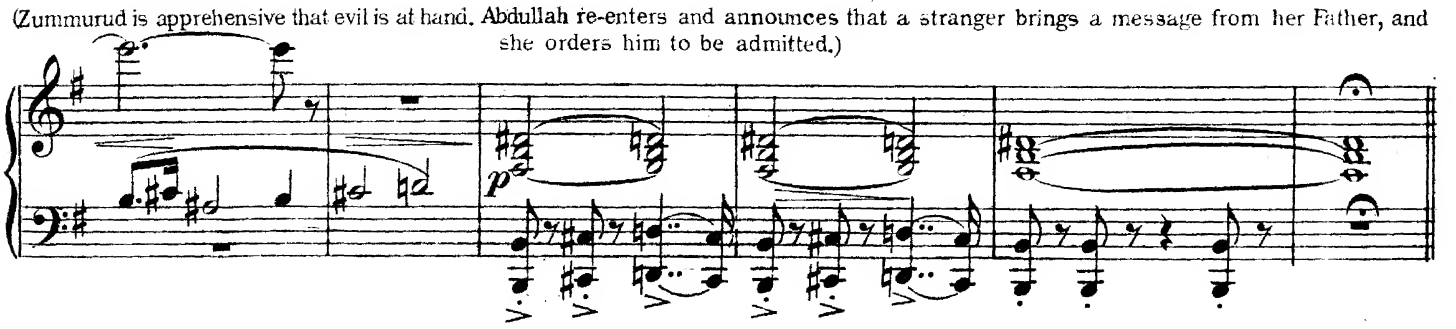
Copyright MCMXX by Ascherberg, Hopwood & Crew Ltd. 

rubbing the dagger, Abdullah watching.)

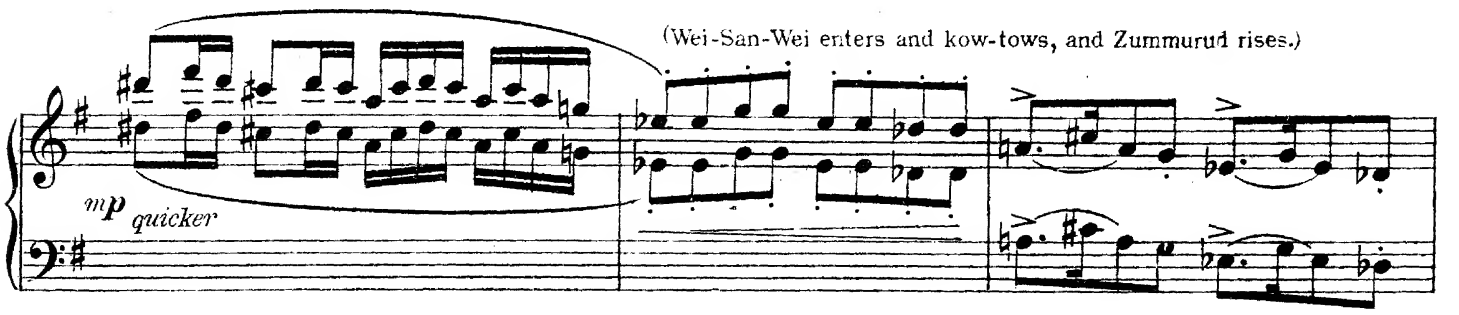
(There is a knock at the door and Zummurud speaks to Abdullah; another knock, and he goes to the door, unlocks it and goes out.)



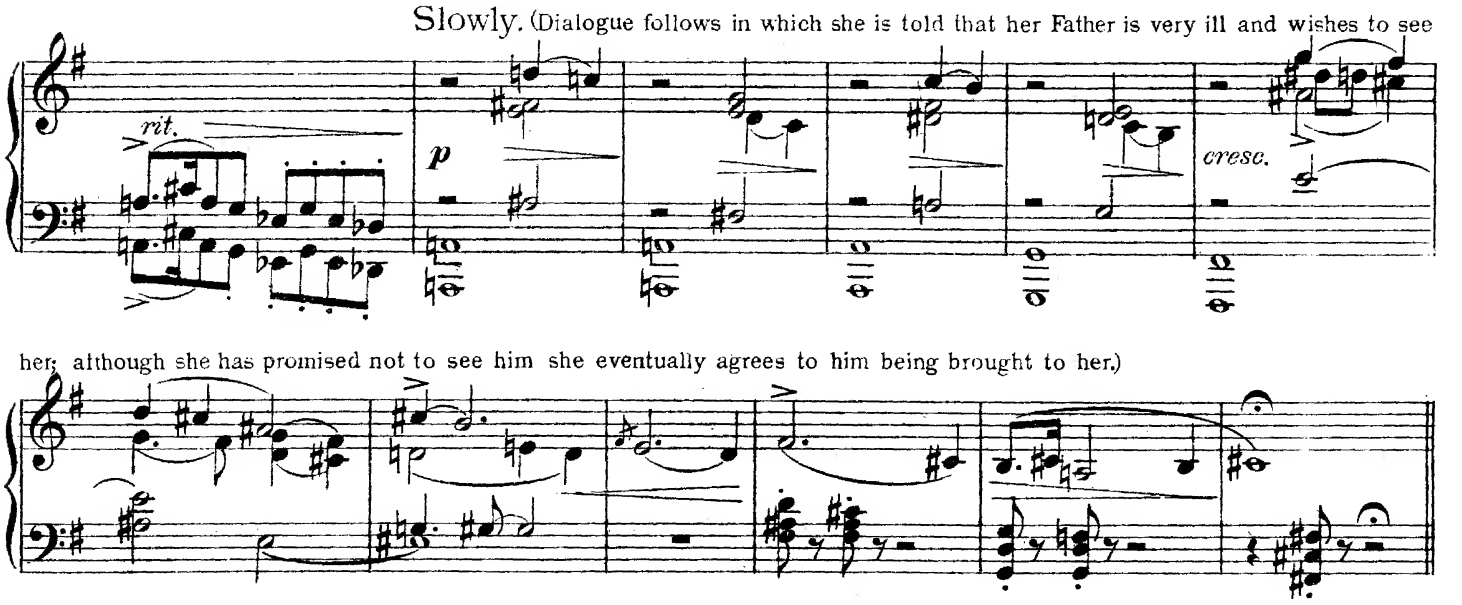

(Zummurud is apprehensive that evil is at hand. Abdullah re-enters and announces that a stranger brings a message from her Father, and she orders him to be admitted.)



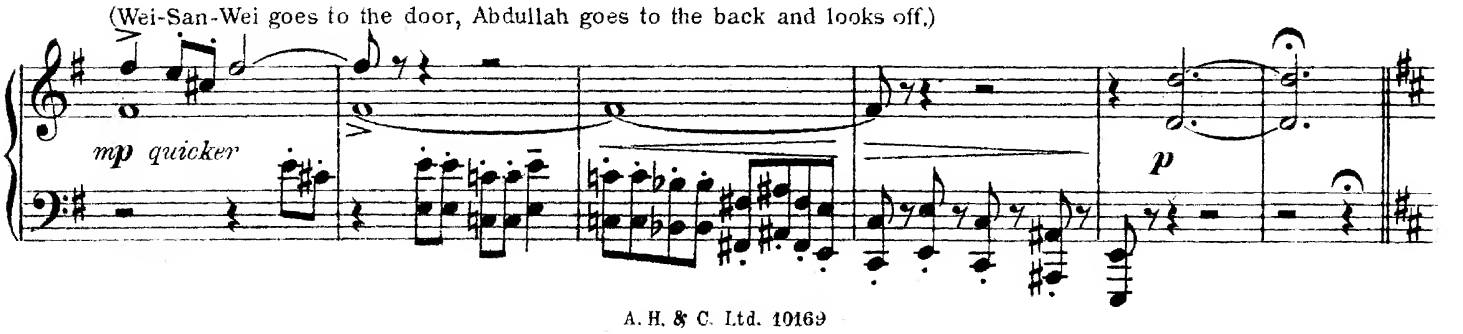

(Wei-San-Wei enters and kow-tows, and Zummurud rises.)




Slowly. (Dialogue follows in which she is told that her Father is very ill and wishes to see her; although she has promised not to see him she eventually agrees to him being brought to her.)

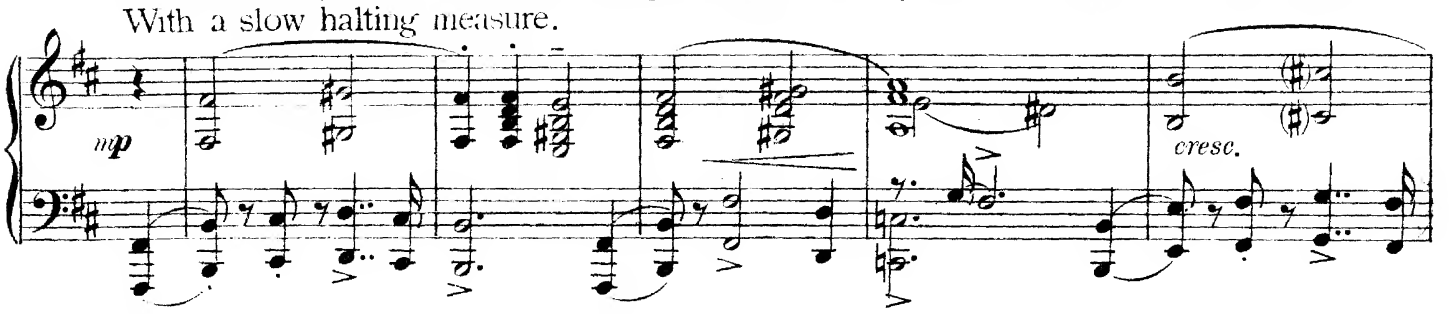



(Wei-San-Wei goes to the door, Abdullah goes to the back and looks off.)

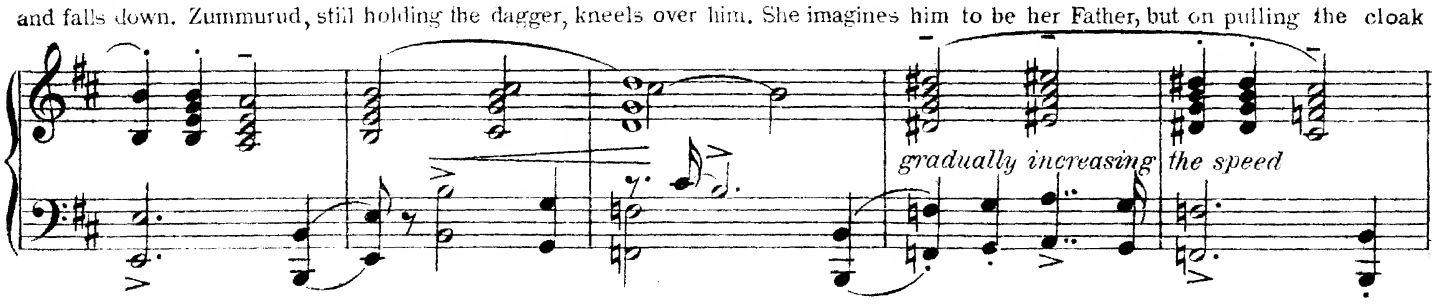


(Nur-al-din enters, clothed in Ali Shar's wrestling robe, and supported by Kataf and San-Wei. He totters to the centre

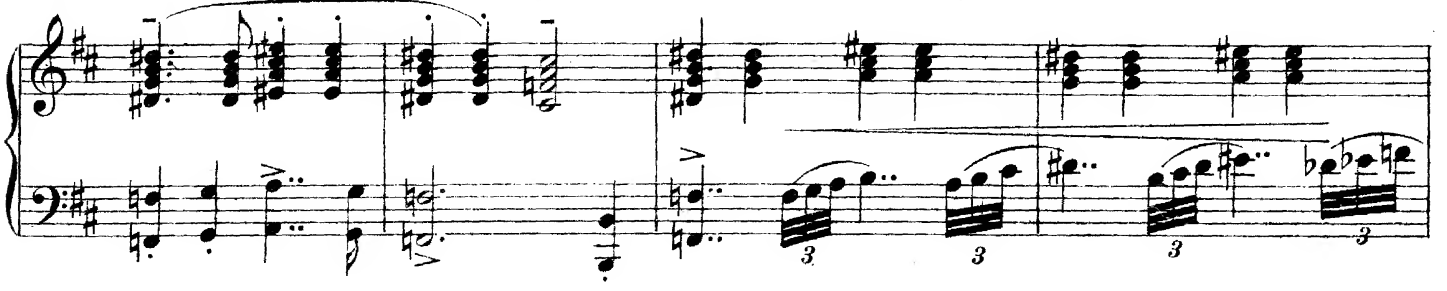
With a slow halting measure.



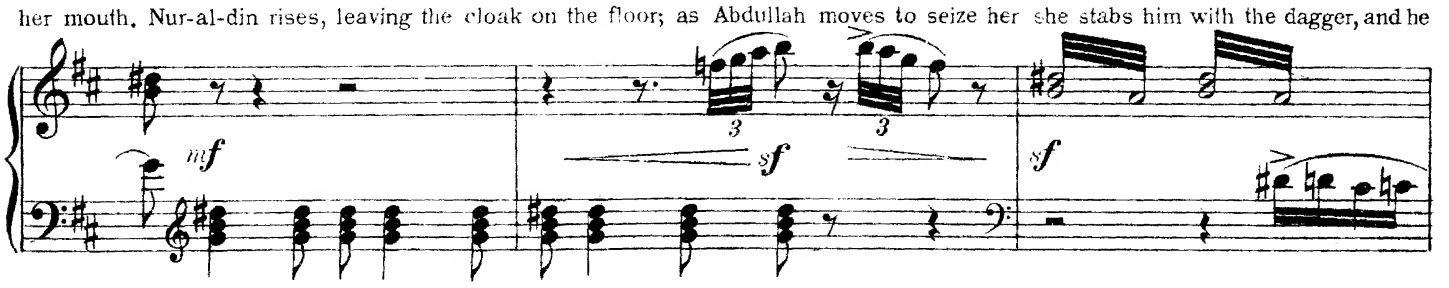

and falls down. Zummurud, still holding the dagger, kneels over him. She imagines him to be her Father, but on pulling the cloak



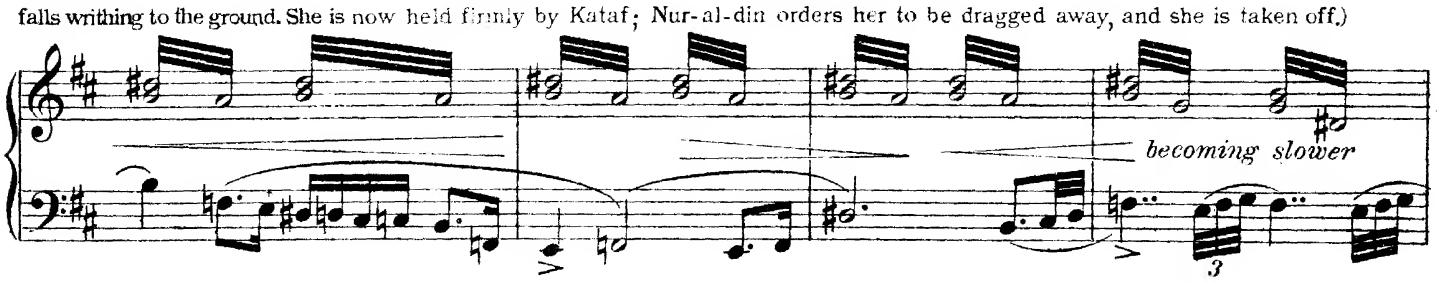

aside she uncovers the face of Nur-al-din and cries— *"Who art thou?"* She is seized by Kataf whilst San-Wei throws a scarf round



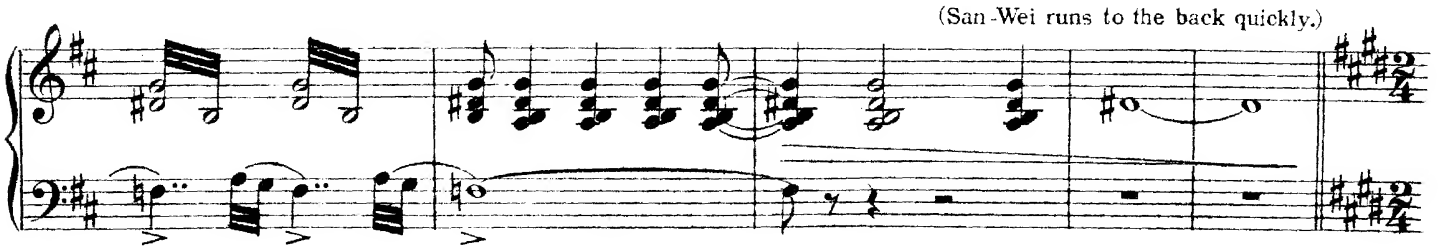

her mouth. Nur-al-din rises, leaving the cloak on the floor; as Abdullah moves to seize her she stabs him with the dagger, and he




falls writhing to the ground. She is now held firmly by Kataf; Nur-al-din orders her to be dragged away, and she is taken off.)




(San-Wei runs to the back quickly.)



At moderate speed.
*Lightly, but decidedly marked.*

(Wei Washi enters, points to Abdullah on the ground and ex-

*mp*

claims— *"Hwang sha ko ta pong"* San-Wei comes down, draws out dagger and wipes it on his cloak saying— *"My welly miselable wife*

*she tell you true, she welly clever, Allah keepie in him eye. Ta woo!")*

(They go. The door shuts, the lock is closed and

*(quicker)*

*poco cresc.*

the bolts shot from without. There is sound of horses hoofs and San Wei's song dies into the distance.)

*dim.*

WEI-SAN-WEI.

Slightly slower.

Me Wei-San-Wei; Me nev-er die, Me flom Pe-kin, Me ful - lie sin, Me

*p*

*becoming more sustained*

(As the Song dies away the Fountain music gradu-

fool - ie men, Me plen - ty yen, Me buy - ie sell, Me cheat - ie hell,

*poco cresc.*

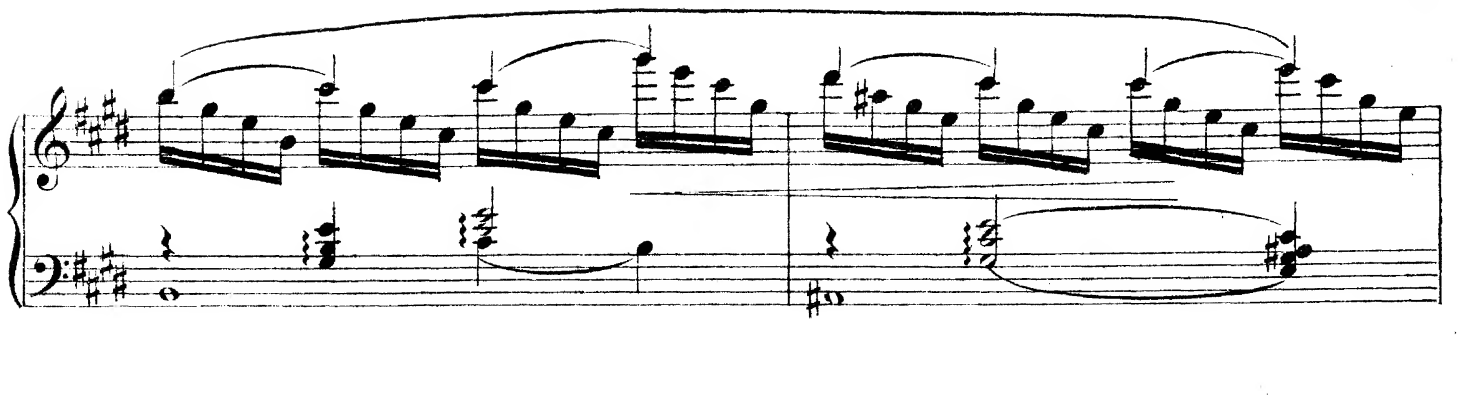
ally rises and swells out.)

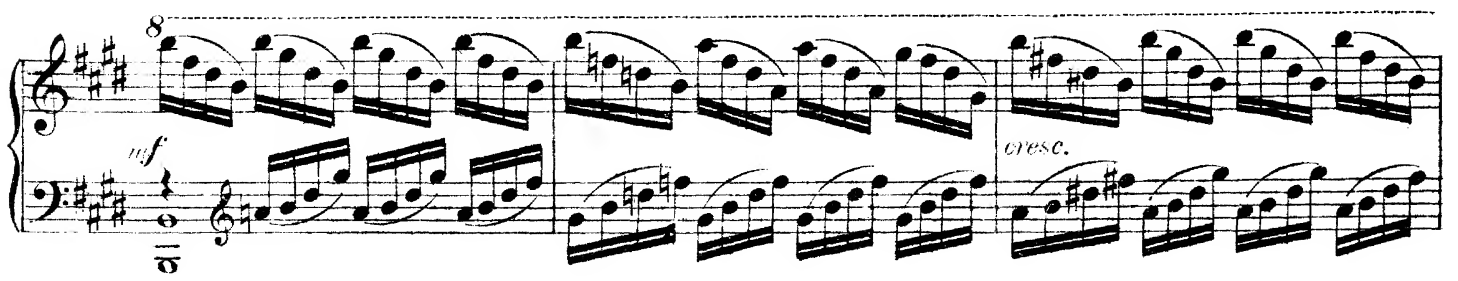
Me Wei - San - Wei.

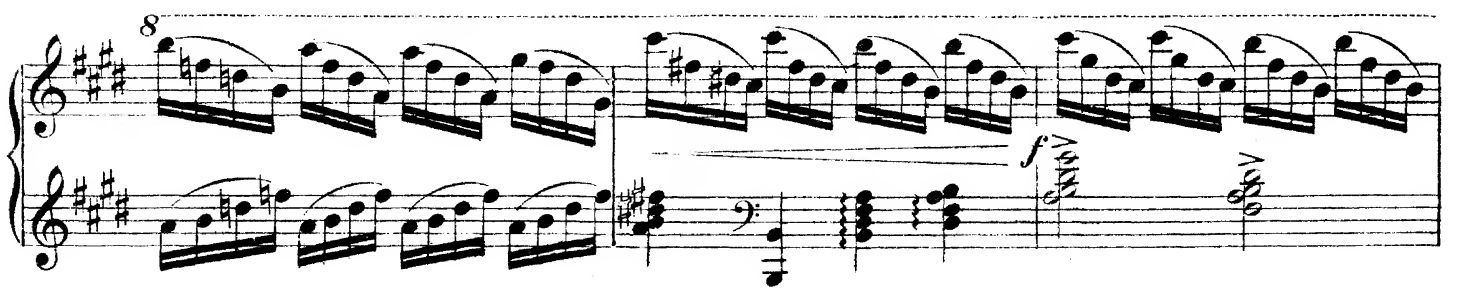
*expressively*

*mp*

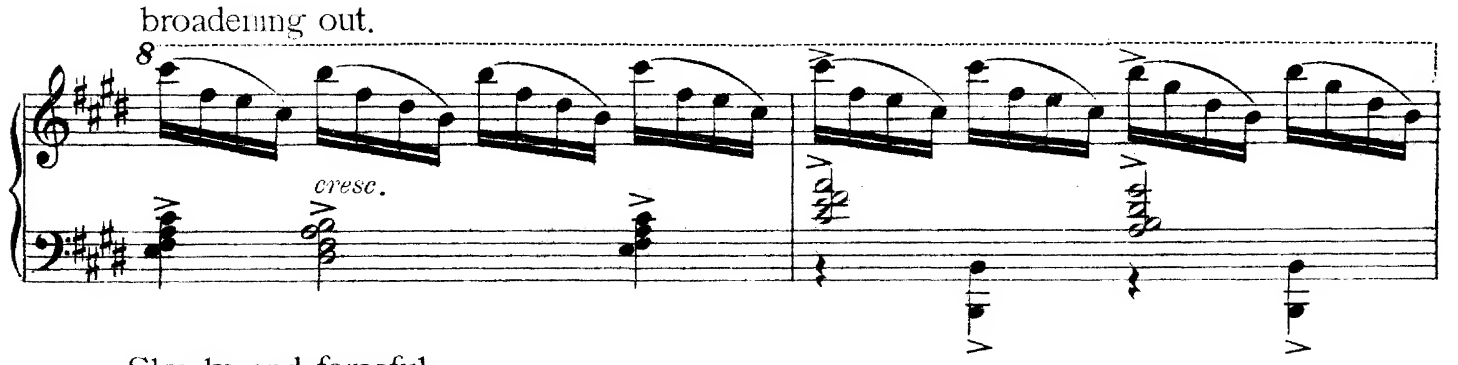
Becoming more animated.





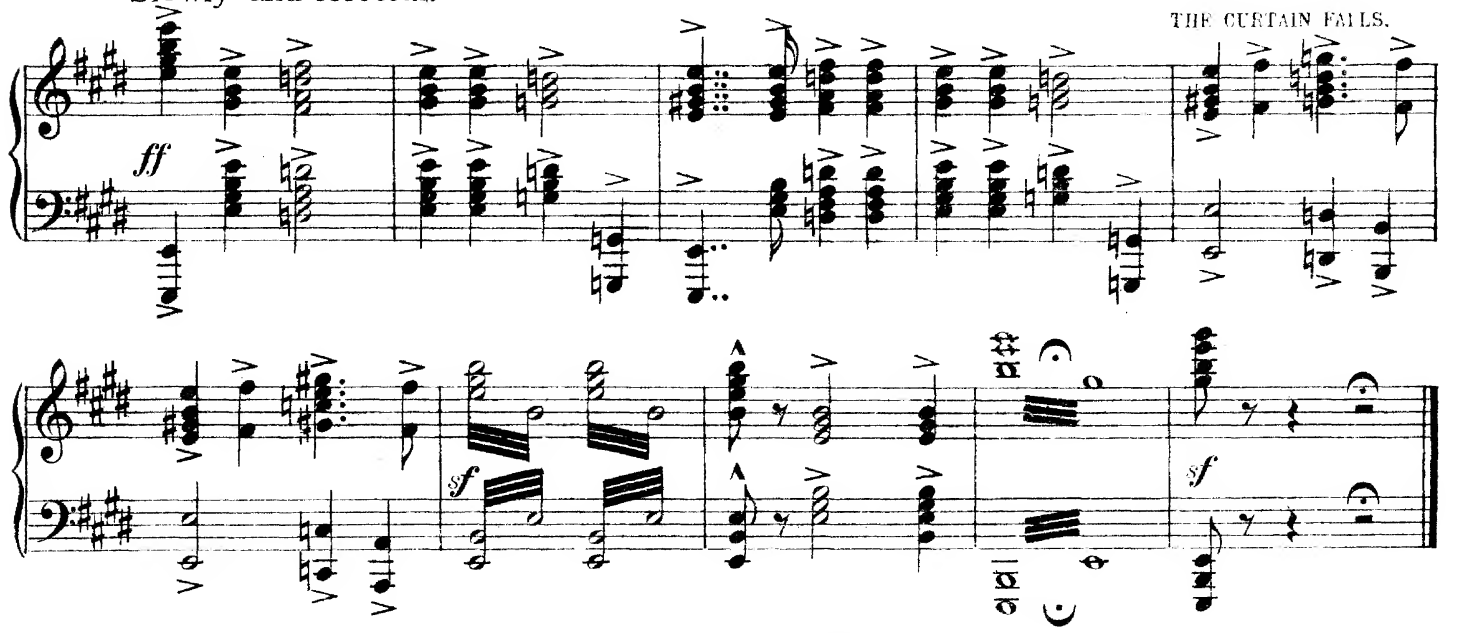




broadening out.




Slowly and forceful.

THE CURTAIN FALLS.






END OF ACT 1.

# Act II.

## No 21:- Intermezzo.

With placid movement.

PIANO.

Sensitive.

Expanding.

Singingly and expressive.

cresc.

Copyright MCMXX. by Ascherberg, Hopwood & Crew Ltd.

A. H. & C. Ltd. 10469

rall.

*p*

With increased warmth and emotion.

*mf*

*cresc.*

*f*

broadening out.

*mp*

*cresc.*

Very sustained. *(not too slow.)*

*ff*

*sf*

*dim.*

*rall.*

*p*

*pp*

*Continue.*

# Nº 22:– The Pilgrim's Prayer.

The Curtain rises disclosing an encampment by the Nile. It is sunset and the pilgrims are at prayer.

Sustained and devotional.

PIANO.

BARITONE SOLO. (1st Pilgrim.)

O Al - lah, lord of land and sea, Thy

TENORS.

CHORUS of PILGRIMS. O hear our prayer!

BASSES.

chil - dren ser - vants cry to thee, Guide

O hear our prayer.

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

*poco cresc.*

thou our feet past ev - 'ry fear Through - out our pil - grim age be ev - er

*mp* *poco cresc.*

near, Our bur - dens light - en, dark - ness clear.

*mf*

Hear our

*mf*

*expressively*

O hear our prayer!

*mp*

O

*mf*

prayer, O hear our prayer!

*mf*

*dim.*

Al-lah, rul - er of the sky O hear our prayer! To Thee thy chil-dren

O hear our prayer!

ser-vants cry, O hear our prayer! Lead falt - 'ring steps from

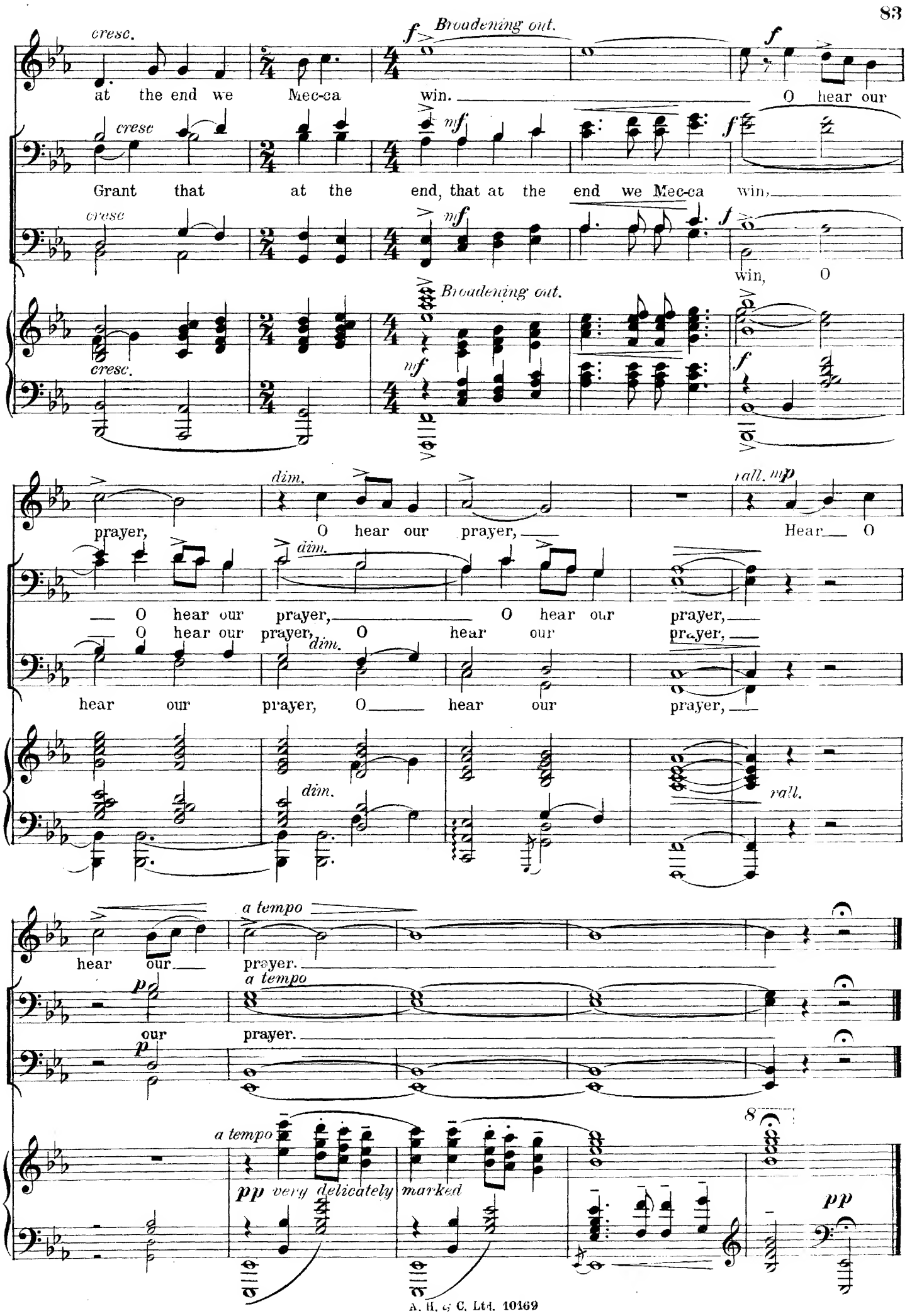
O hear our prayer! Lead our

Lead our steps

paths of sin, Ward dan-gers off, with - out, with - in, Grant

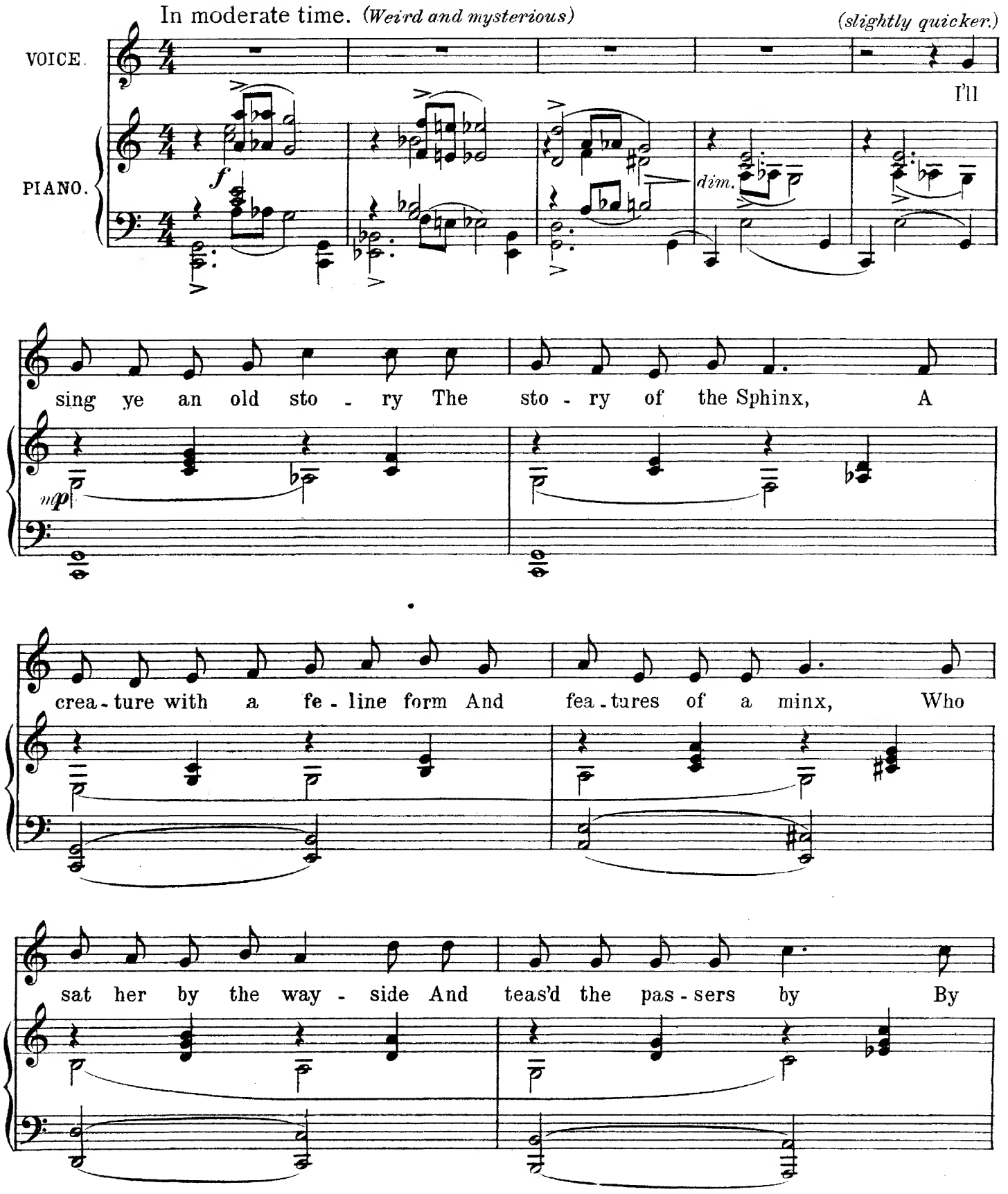
steps from sin, Ward off dan - gers from with - in,

from sin, Ward off dan - gers from with-in,


cresc.
Broadening out.
at the end we Mec-ca win. O hear our
Grant that at the end, that at the end we Mec-ca win,
win, O
prayer, O hear our prayer, Hear O
O hear our prayer, O hear our prayer,
O hear our prayer, O hear our prayer,
hear our prayer, O hear our prayer,
hear our prayer.
our prayer.
dim.
rall.
a tempo
pp very delicately marked

# Nº 23. Song – "The Story of the Sphinx".

(ABU)




Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A.H.& C.Ltd.10169.

ask-ing them this ques-tionWhat am I? What am I? Now

*rall.*

*cresc.*

*a tempo.*

none could solve the rid-dle of this sem-i hu-man puss Till one

*mp*

day there pass'd a king of Greece whose name was Oe-dip-us, Now

Greeks you know are cun-ning And have the know-ing eye, Yet she

asked him the old ques-tion What am I? What am I? The

*rall.*

*cresc.*

*a tempo.*

Greek he leered and chuc - kled, She res - pond - ed with some winks, You

*mp*

ask me, said he, what you are You thing of cur - ious kinks; She

*slight rall.*

writhed her tail and sim - pered, I read it in your eye That

*cresc.*

you can give the an - swer What am I? What am I?

*rall.*

*a tempo.*

And the wi - ly Greek he an - swer'd, And he was right me thinks You're

*mp*

half a wo - man, half a cat, And joined by mu - tual links; For

*sight rall.*

as a cat a mouse will tease be - fore she lets it die,

*cresc.*

*accel.*

So wo - man wor - ries man - kind with her

*cresc.*

*rall.*

ev - er - last - ing cry— What am I? What am

*mf*

*a tempo* *(more agitated.)*

I? Then the

*f*

crea-ture squirm'd and squig-gled Like a worm that pierced with pinks And

*rall.*

dives in-to the o - cean And like a stone she sinks. To per-

*a tempo.*

-pet-u-ate her mem'-ry So her fame may nev-er die Man

*mp* *cresc.*

Slower. *rall.*

built that mon-strous im-age And at nights one hears it sigh— What am

*mp* *rall.*

I? What am I?

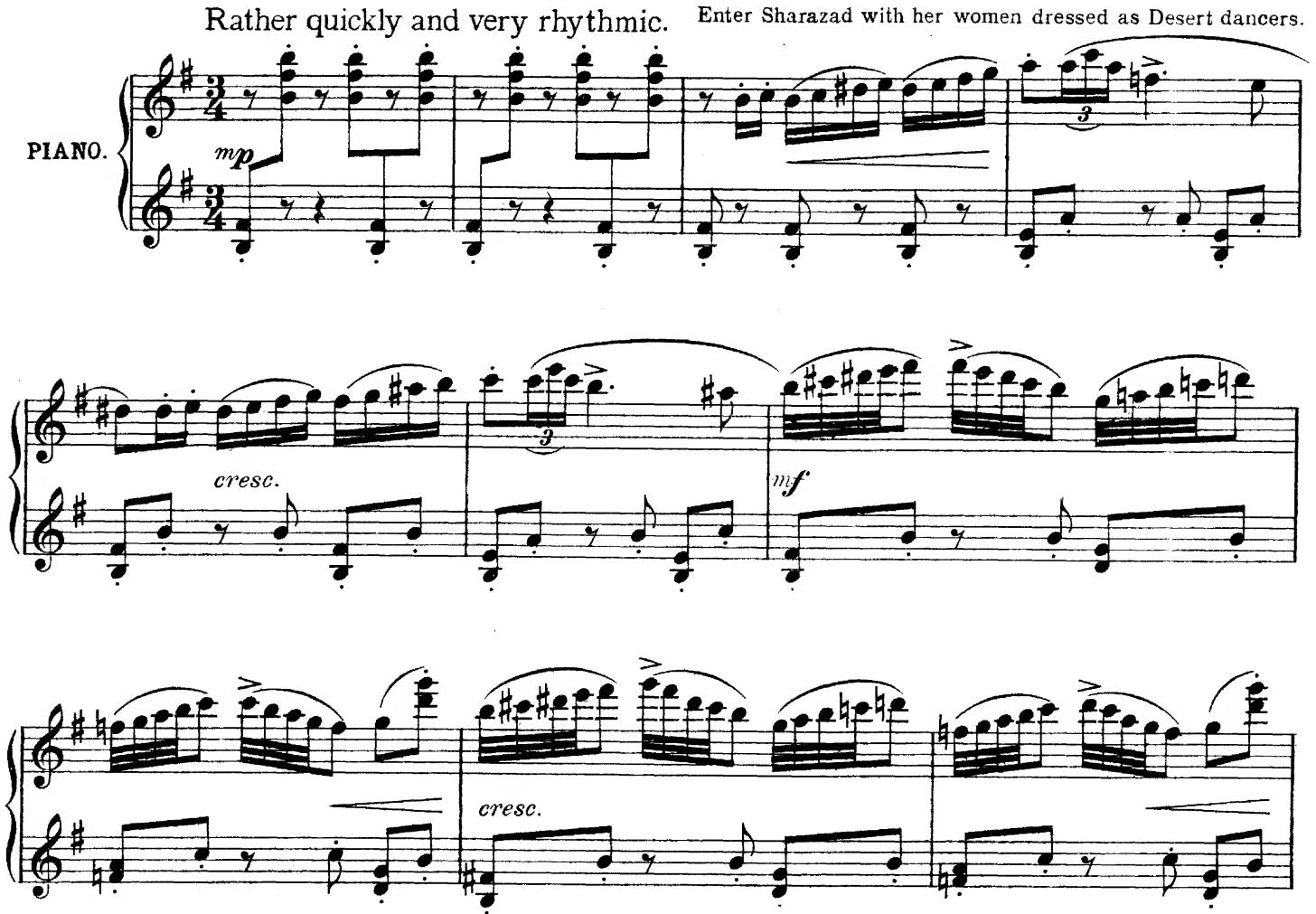
*accel.* *rall.*

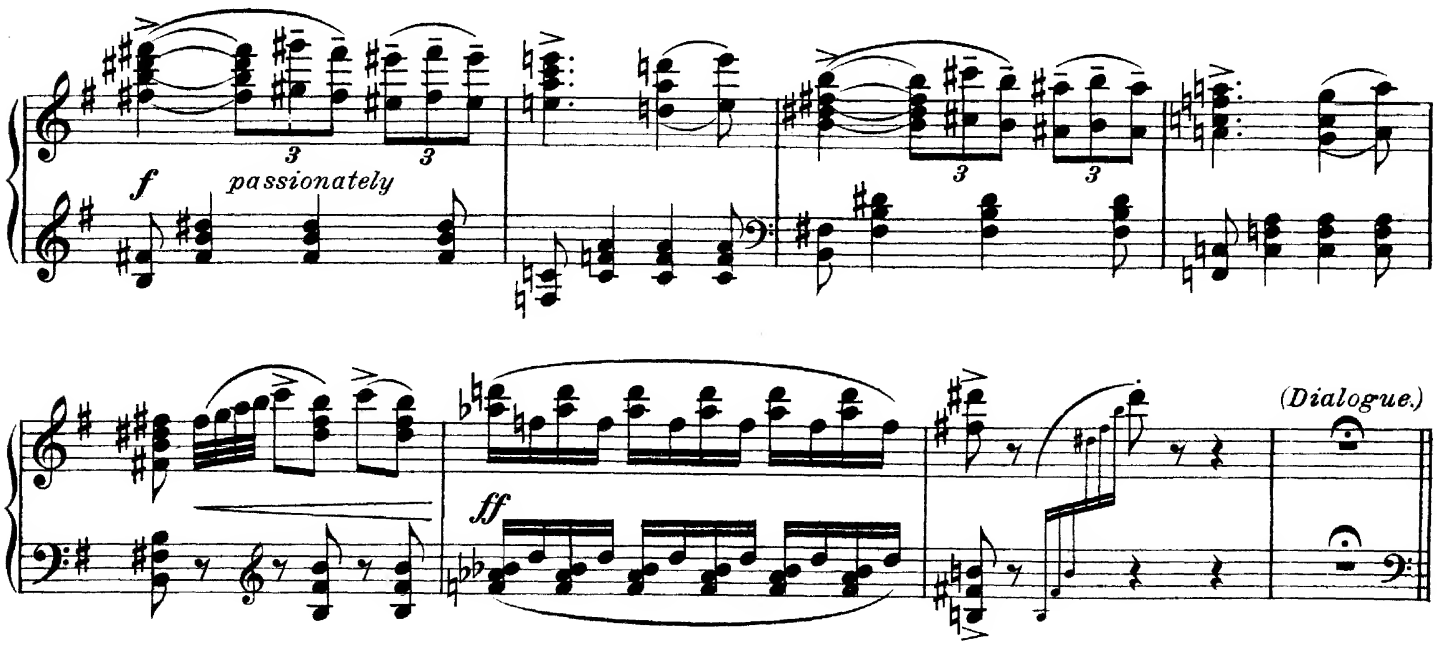
*mf* *sf*

# Nº 24:- Dance Poem.

( SHARAZAD and DESERT DANCERS.)

Rather quickly and very rhythmic. Enter Sharazad with her women dressed as Desert dancers.




Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. 

Sharazad recites while the girls dance.

Slower and langourous.

Hear thou my say How night ends day In

city gay And desert way.

Quickly, and suggestive of suppressed horror.

When the city gates for the night are

fast, And the lighted lamps look like eyes aghast When

silence has smothered the day - light din. And shadows grow dark 'neath the

cloak of sin. When the wailing cry of a

babe is heard And is hushed by a groan or a

muttered word, And the rats steal over the

gutter slime And the streets are throbbing with secret

*cresc.*

crime.

Then they whose spirits are ne'er at rest Creep

forth in the darkness to tempt and jest —

With ribald song and whispered tale From

painted lips and kisses stale.

*cres - cen - - do*

*f*

*mp rit.*

Slightly slower, graceful and expressive.

When the sun is drowned 'neath the waves of sand And night with her

*p*

cooling, ghostly hand Draws her misty

veil o'er the panting earth And the fevered clouds to the

moon give birth — When the fireflies flit o'er the

*p*

sleeping Nile, And the stars stare down in her

face and smile At the secrets locked in her

heart down deep, Whilst the lilies lie

on her breast asleep. Then

we who are free as our desert air, Un -

- fettered, un - trammelled by cark or care,

Dance in the moonlight, laugh and wait For

Love the Conqueror, Love and Fate.

*cresc.* - *e* - *rall.*

*mp a tempo*

(*Dialogue.*)

Ali Shar, Sharazad and dancers exit, followed by Zarka and Abu.

Gracefully.

*mp* *cresc.*

*dim.*

Slowly and misterious. Wei-san-wei and Wei-wa-shi enter stealthily.

*sfp* *sfp*

*(Continue.)*

Wei-san-wei imitates the hoot of an owl. The signal is answered in the distance. Then follows a March Song and presently enter Nur-al-din Kataf and followers.

# Nº 25:- March Chorus "The Kin of Nur-al-din."

Not quick, but with decisive rhythm.

*(Malicious and sinister in manner.)*

PIANO.

*p*

*p*

When at

night are heard those nois - es Which are nev - er heard by day, Then

*cresc.*

*cresc.*

mur-drers beast and hu - man Sal - ly forth to seek their prey. The

squeak-ing of the sew-er rat, The hoot - ing of the owl, The

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. 

yowl - ing of the jack - al On his lone - ly des - ert prowl, The

*cresc.*

hid - e - ous hy - e - na's laugh, All tell of deeds of sin. These night cries are the

*cresc.*

*mf*

*dim.*

sig - nals of the Kin of Nur - al - din

*dim.*

*mf*

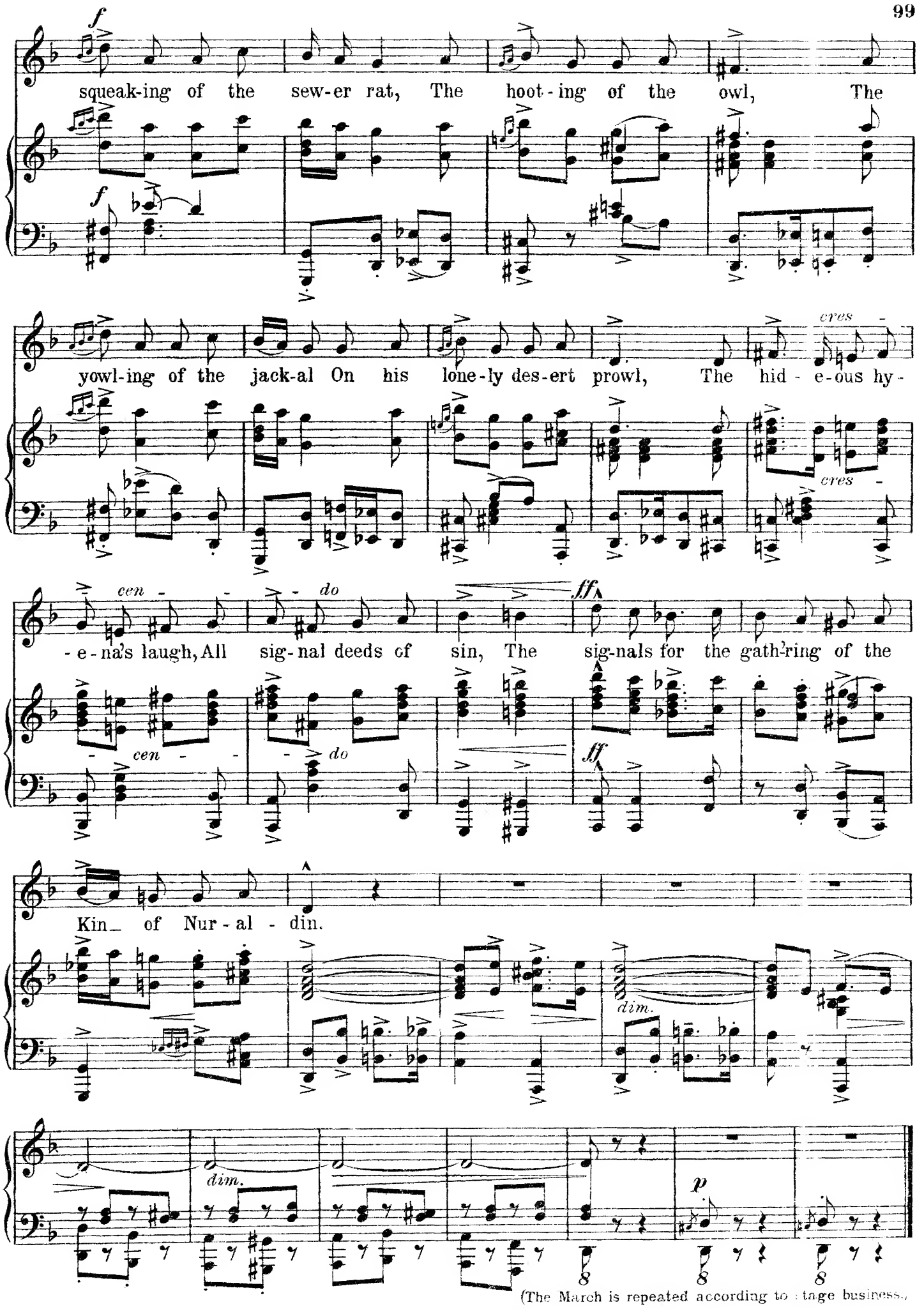
From the ci - ty, from the vil - lage, From the pal - ace, from the tent, The

*mf*

*cresc.*

mur - d'rers creep a - round to slay As soon as day is spent. The

*cresc.*


squeak-ing of the sew-er rat, The hoot-ing of the owl, The
yowl-ing of the jack-al On his lone-ly des-ert prowl, The hid - e-ous hy-





- e-na's laugh, All sig-nal deeds of sin, The sig-nals for the gath'ring of the

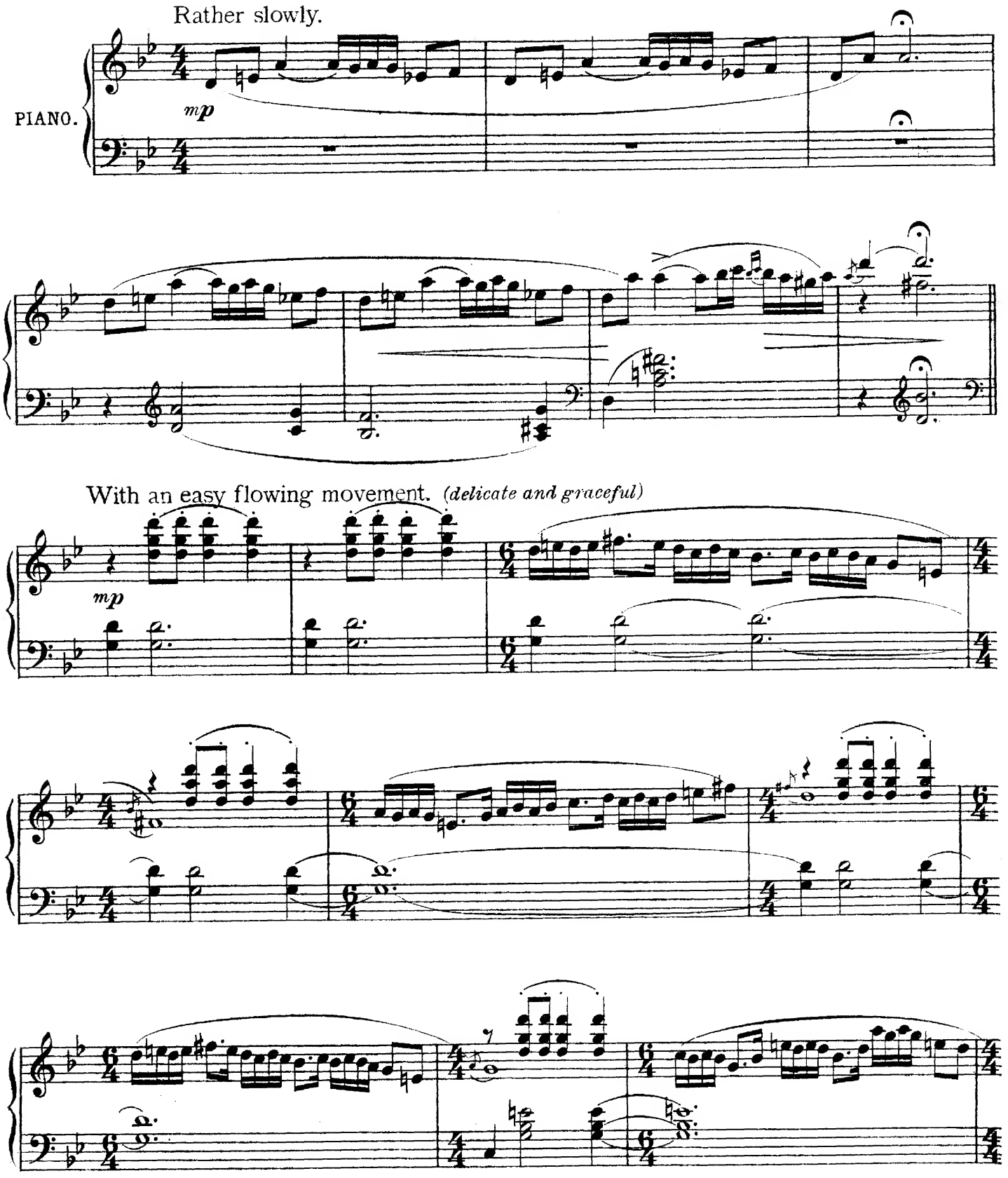


Kin_ of Nur-al - din.




(The March is repeated according to stage business.)

# No. 26:—Interlude—"In the Harem."




Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A. H. & C. Ltd. 10169

(The Scene opens. Zummurud is sitting crosslegs on a

large cushion, her eyes gazing straight in front of her. She takes no notice of anything. There are several female slaves, and a little

dancing girl is posing before her.)

(The movement is repeated softly during the dialogue.)

# Nº 27.– Song 'Love in my breast."

(ZUMMURUD.)

Zummurud sings; a little black boy accompanying her on his instrument.

Pensive and reflective.

PIANO.

Love ___ in my breast she lit, then fared a - way, ___ And far ___ the land where-in my love is pent;

Far lies her camp and she who camps there - in: Far is the tent-shrine where I ne'er shall tent. ___

*slightly agitated*

Pa-tience fled from me when from me she fled, ___

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A. H. & C. Ltd. 10169

*slight rall.*

Sleep fled mine eyes, and peace for ev - er went.

*mf*

*slower*

Sustained and expressive.

When my sad spi - rit once a - gain would

*mp*

see her, When pine and ex - pec - ta - tion but aug - ment, In my heart's

core her coun - ter - feits I trace With love and yearn - ing to be -

- hold her face.

*(Through Dialogue.)*

*pp smoothly*

*cresc.*

A gong strikes.— they all stop, and two Eunuchs enter.

*sf*

*slowly*

*mf*

The girls exeunt, chattering and giggling, followed by the Eunuchs.

*quicker and lightly*

8

*mp*

Zummurud beckons the little boy to her, saying—"Play that tune again." He does so. She sings.—

*slower*

*expressively*

*mf*

When my sad

*mf*

Sustained and expressive.

*mp*

spi - rit once a - gain would see him, When pine and ex - pec - ta - tion but aug -

ment, In my heart's core his coun-ter-feits I trace With love and yearn-ing to be -

*mf*

Slower and dreamily.

- hold his face. Ah!

*p*

*like a sob*

Love in my breast he lit, Then fared a - way.

*pp* The scene closes.

*pp*

With passionate ecstacy.

*f*

*ff*

*sf* *sf*

*Continue*

# Nº 28:— Procession and Ballet.

(The Scene is an old Egyptian Palace. When the curtain rises the place is empty and lighted only by shafts of moonlight in and out of which owls and bats flit.)

Slow and mysterious.

PIANO.

*p*

*pp*

*mp*

*cresc.*

*pp*

With langourous movement. (Girls enter with swinging incense carriers, slaves with rich carpets and cushions which

*mp*

*l.h.*

*l.h.*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd.

they place upon the floor.)

*cresc.*

(Girls strew flowers.)

*mf more rhythmic*

*cresc.*

*dim.*

Sustained, but with increasing animation. (Slaves carry on a high cushioned seat which they place down

stage.)

Ponderous and heavily marked. (Nur-al-din enters, richly apparelled,

attended by slaves, and all salaam as he takes his seat upon the high cushions ; a table laden with rich foods is placed before him

and flagons of wine and golden cups. Ali Shar sits by his side.)

*dim.*

With expressive movement. (Sharazad preceded by her women enters, Abu and Zarka following.)

*mf*

*cresc.*

*dim.*

*mp*

*p*

(Dialogue)

(A gong sounds—then to ever changing music dancers enter in sets of different Egyptian costumes. They dance down the steps and on the floor and take their places until all are seated or lying in different positions before the table.)

In moderate time.

8va

*mf*

*sf*

With light, rhythmic grace.

*mp*

*cresc.*

*mp*

*mf*

*p.* *expressive*

*mp*

*mf*

*mp*

*rit.*

*dim.*

Quickly and wildly.

*mf*

*f*

*mf*

*f*

*cresc.*

*f*

*mf*

*cresc.*

8va

*f*

*mf*

*cresc.*

*f*

*f*

8va

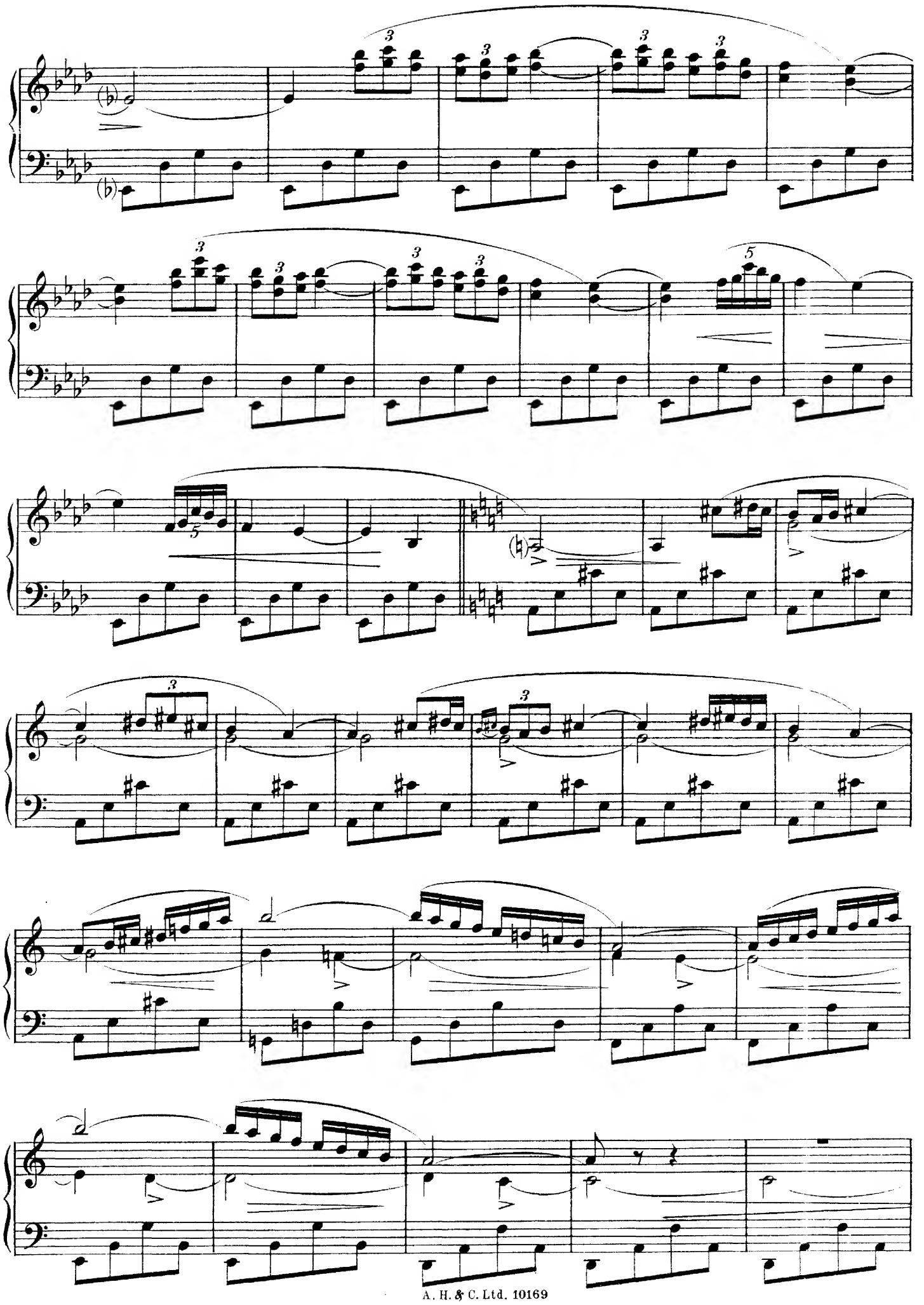
*ff*

*sf*

Moderately quick and grotesque.

*mf*

*well marked*



8va

*mp*

3

8

3

3

*dim.*

*p*

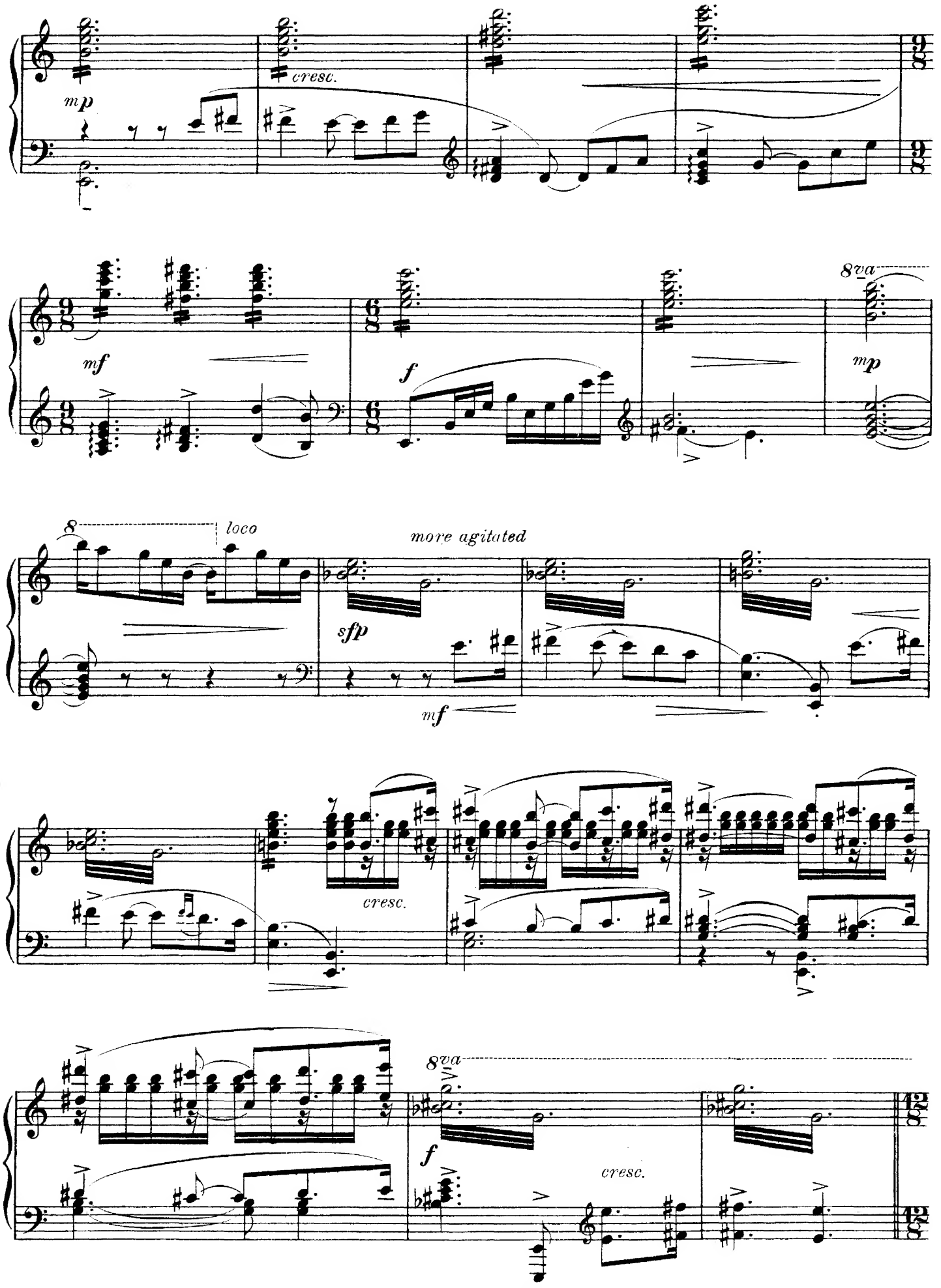
With expressive movement.

*mp*

*sustained*

*dim.*

*p*


mp
cresc.
mf
f
8va
mp
8
loco
more agitated
sfp
mf
8va
f
cresc.

With immense breadth. *(not too slow)*

8 *rall.* *glissando*

*sf* *ff* *sf* *sf*

8va

*sf* *sf* *sf* *sf*

*very expressive and sensitive*

*sf* *sf* *mp*

8va

8va

*rall.*

8va

*a tempo*

*p* *mp* *expressive*

8

*cresc.*

8

*mf* *dim.*

*p* *cres - - cen - do* *sfz*

8va lower

With tranquil movement.

(Zummurud, richly robed, but veiled, is carried on in a litter.)

*mp* *cresc.*

*dim.* *expressive* *p*

# Nº 29:- Song and Chorus "In the Dance."

(IBRAHIM.)

(Nur-al-din, noticing Zummurud's sorrowful expression, calls upon Ibrahim to sing to her and make her merry.)

In waltz time. *(With grace and charm)*

PIANO.

*mf*

*dim.*

*mp*

If loss of love thy grief

*mp*

Then tears are but vain, This

life is all too brief To

Copyright, MCMXX, by Ascherberg, Hopwood & Crew Ltd.

spend in pain; Seek thou a

cresc.

cresc.

new love Thief Whose lies will give re - lief,

For - get thy old be - lief And

cresc.

cresc.

joy re - gain.

f

f

mf

slight rit.

mp

a tempo

In the dance, In the dance, Let thy

mp

plight fly Ere the night die. Cast off ev'- ry sor - row to -

-day, Brood not on to - mor - row, be gay!

For per - chance Just a glance From a

*mp*

*cresc.*

bright eye Or a light sigh, Will change loss to

*cresc.*

trea - sure And sad-ness to plea - sure In the

*mp*

rall. a tempo

dance, In the dance. S.A. *mf* In the

CHORUS. In the dance, T.B. *mf*

rall. *mf* a tempo

(The Chorus repeat the refrain and all the dancers dance and eventually lie down facing Zummurud.)

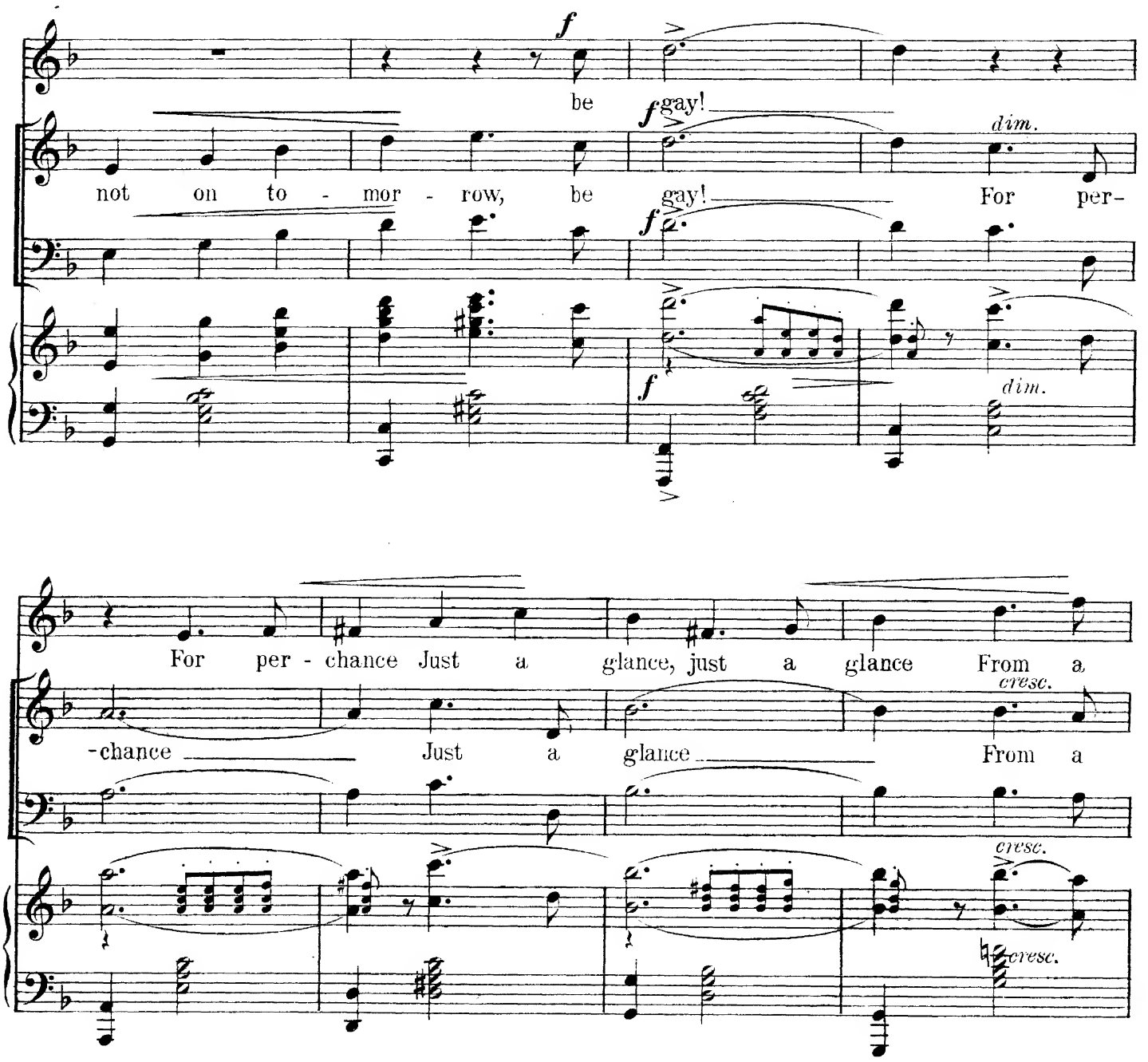
dance, In the dance, Ere the

In the dance, Let thy plight fly Ere the

*f*

night die. to - day,

night die. Cast off ev' - ry sor - row to - day, Brood


f
be
f gay!
dim.
not on to - mor - row, be gay! For per-
f
f
dim.
For per - chance Just a glance, just a glance From a
cresc.
-chance Just a glance From a
cresc.
cresc.
bright eye, Or a light sigh
cresc.
bright eye, Or a light sigh Will
cresc.

change loss to trea - sure And sad - ness to plea - sure,

rit.

rit.

cresc.

mf

In the dance,

cresc.

mp

In the dance,

f a tempo

In the dance.

f

In the dance, the dance.

mp

mp

f a tempo

8

f

# Nº 30:- Bacchanale.

Nuraldin commands the music to sound and the wine to be passed round, and calls upon all to dance till they drop

Very quick wild and barbaric.

PIANO.

*f* *ff* *sf*

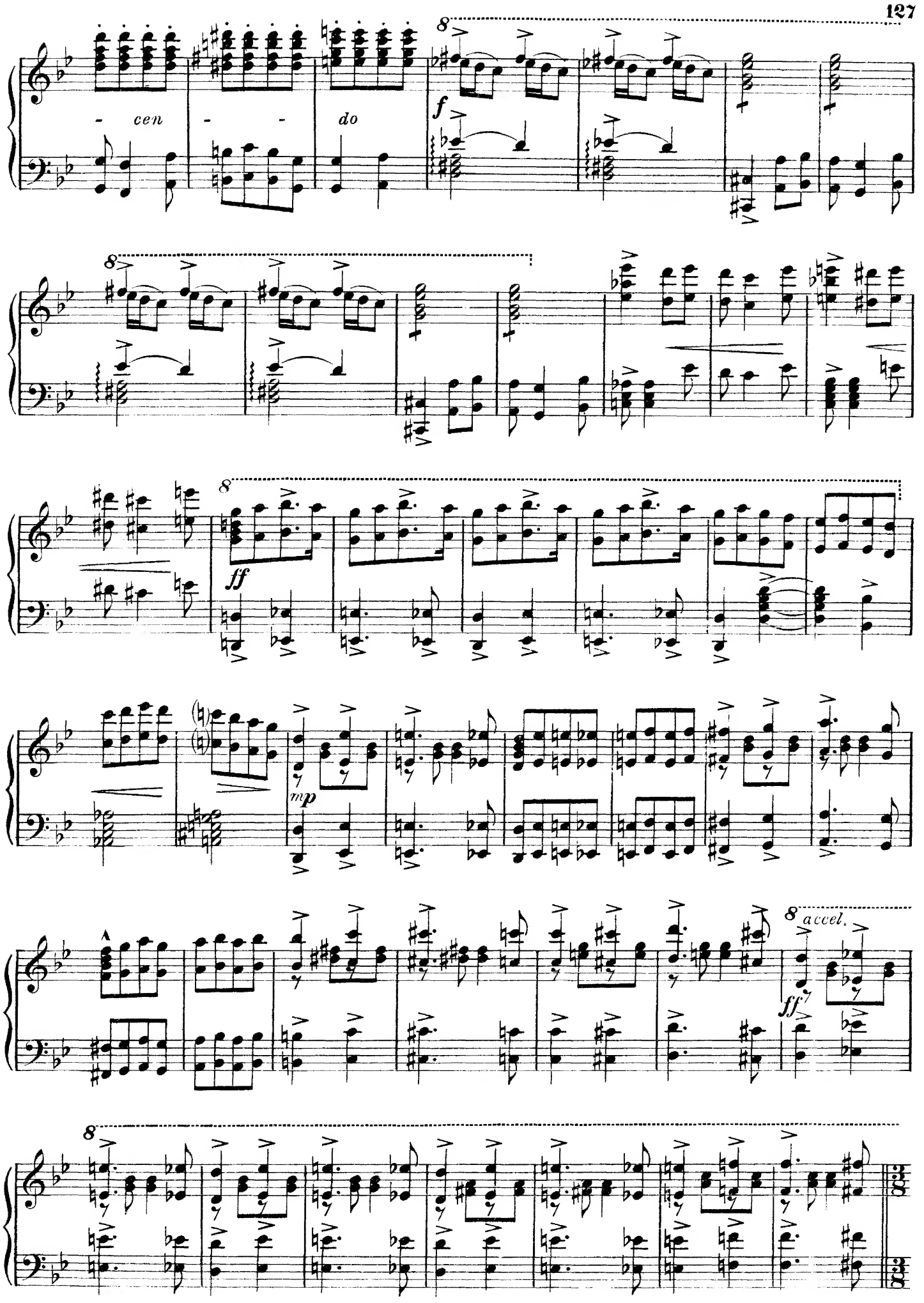
and swoon

*f* *cresc.*

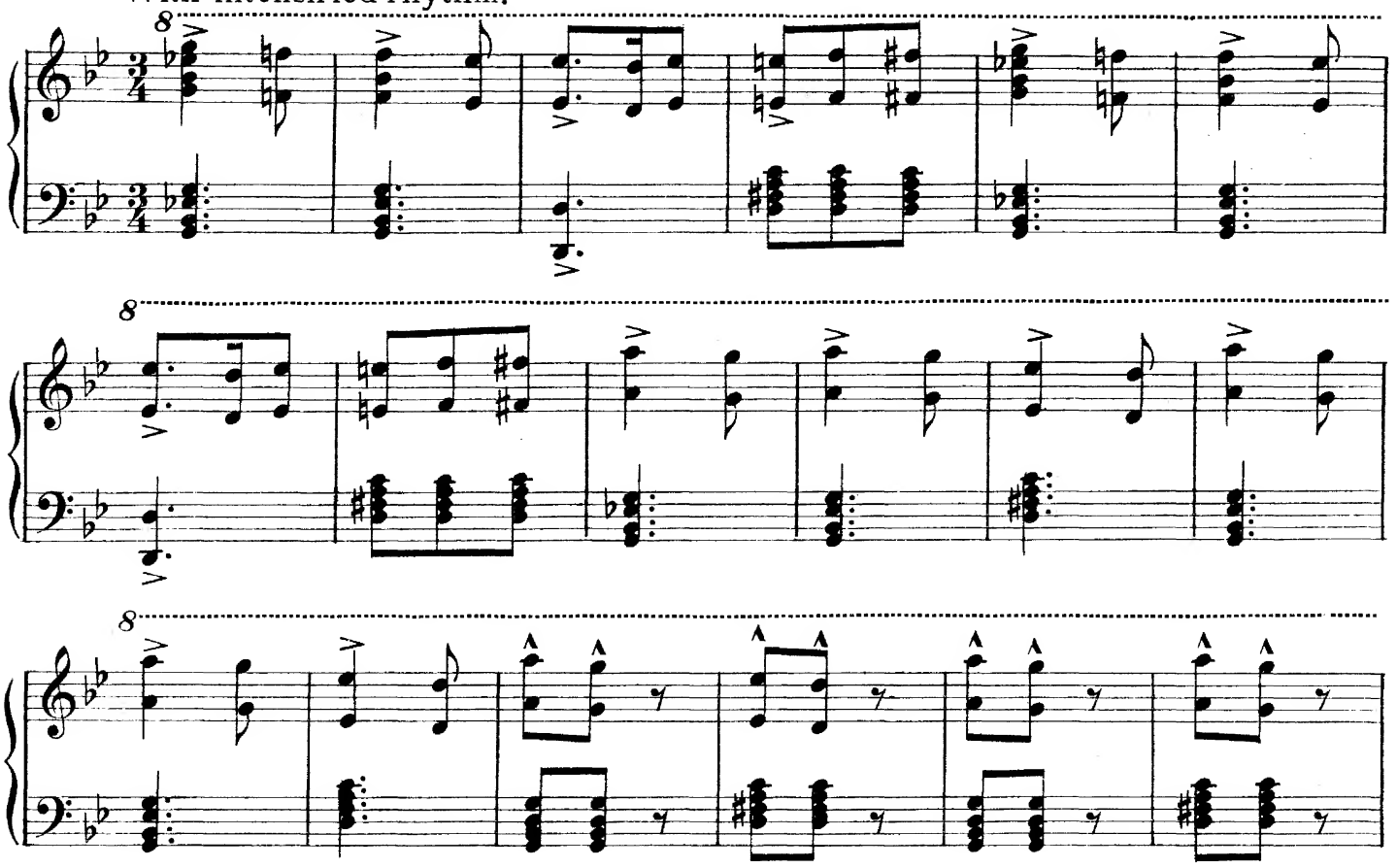
*sf* *sf*

*mf* *cresc.*

Copyright, MCMXX, by Ascherberg, Hopwood & Crew Ltd. A.H.& C. Ltd. 10169

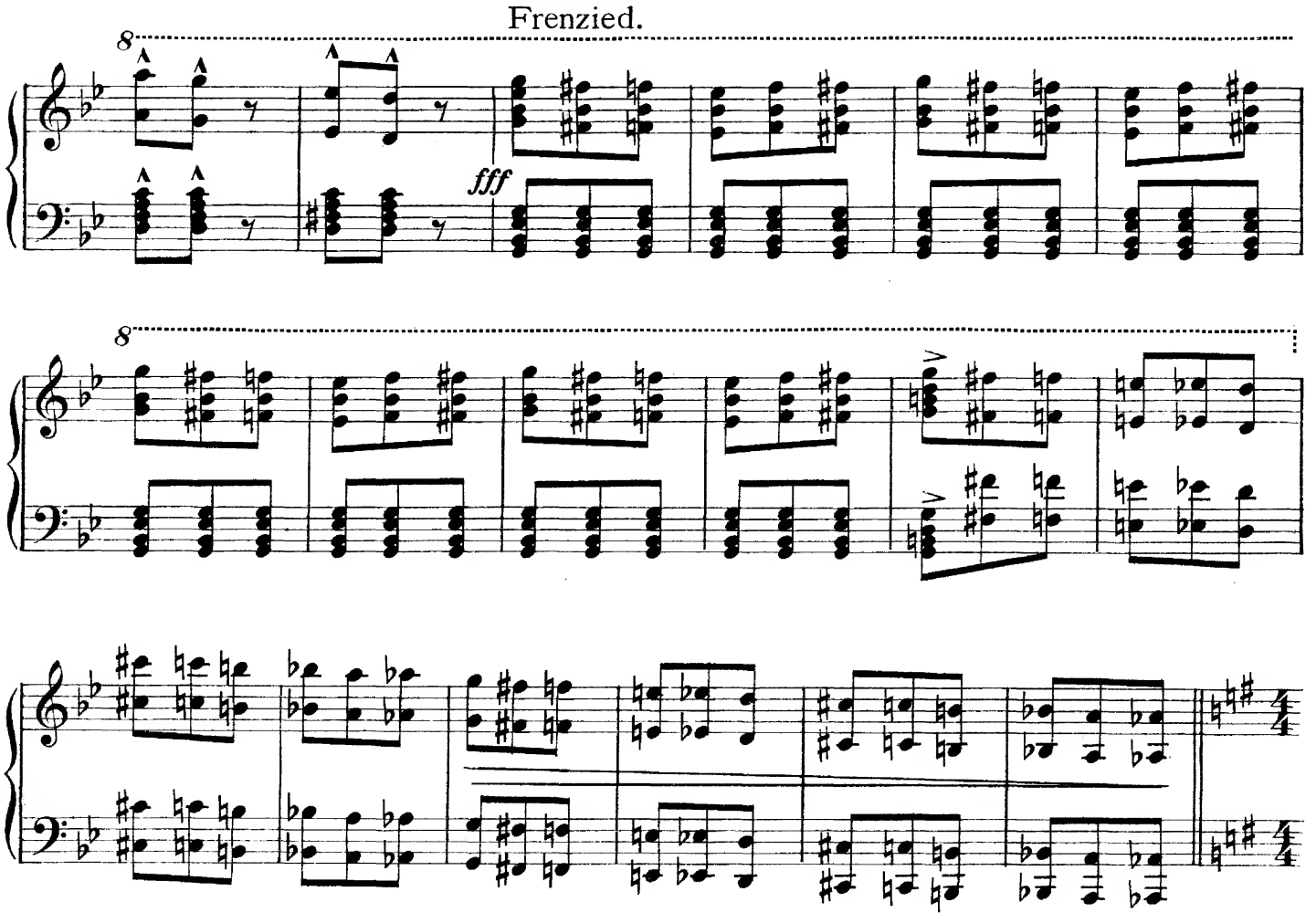

- cen - - do
f
ff
mp
accel.
ff

With intensified rhythm.

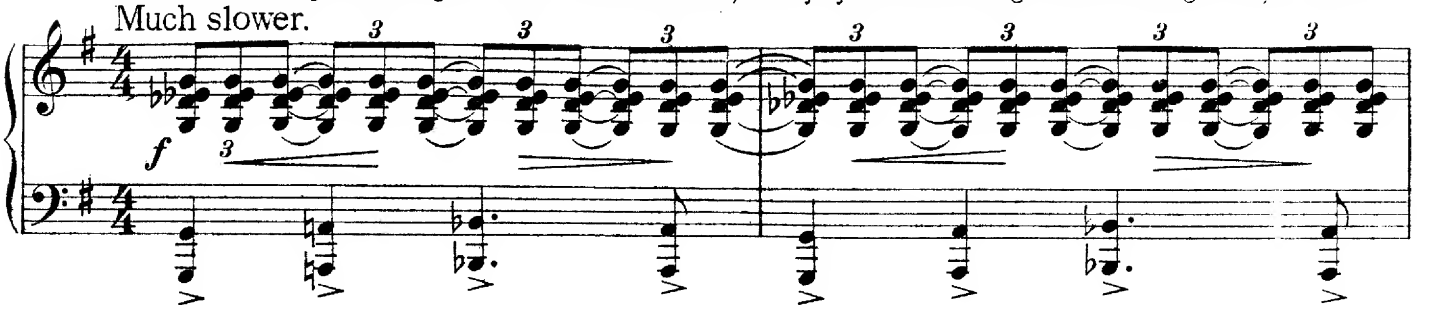


The Curtain falls.

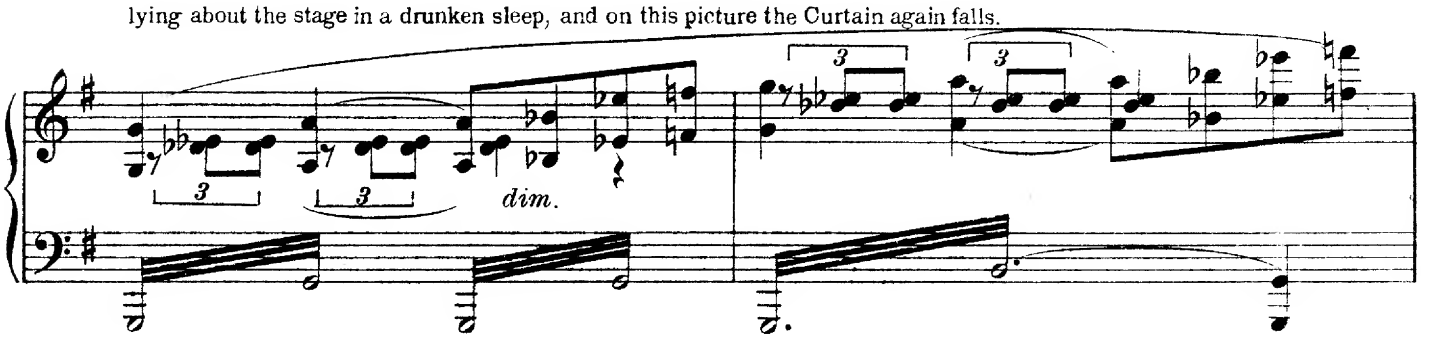
Frenzied.

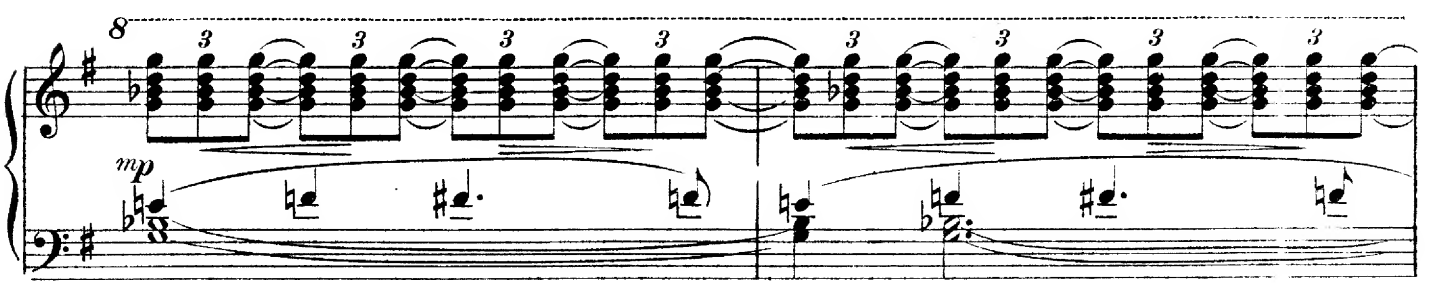


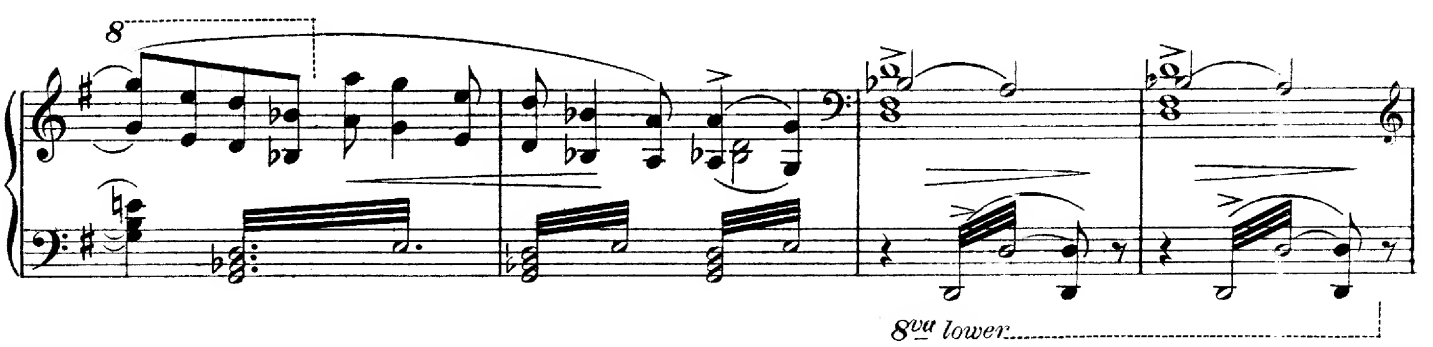
The Curtain rises again showing the scene in semi-darkness, lit only by the smouldering torches of the guards; the rest are

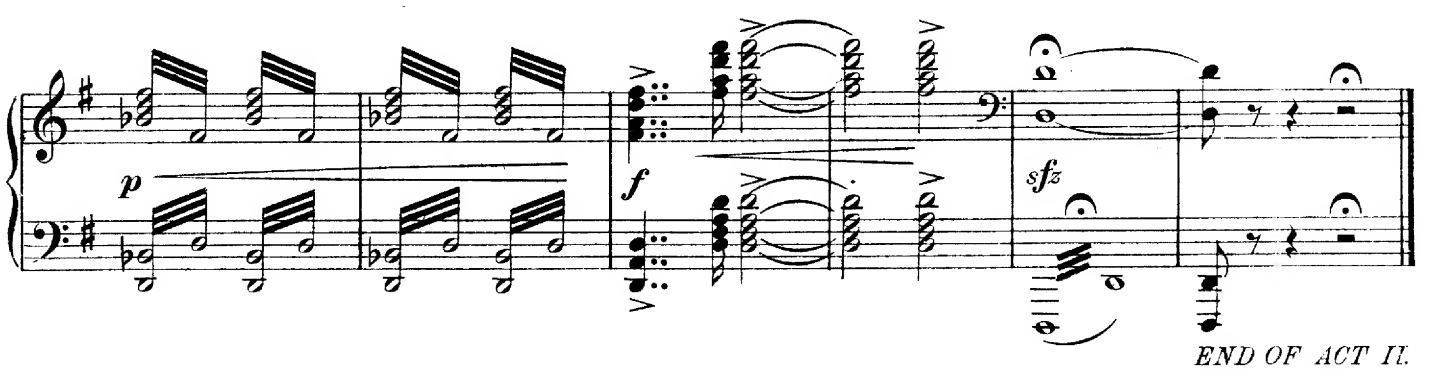



lying about the stage in a drunken sleep, and on this picture the Curtain again falls.



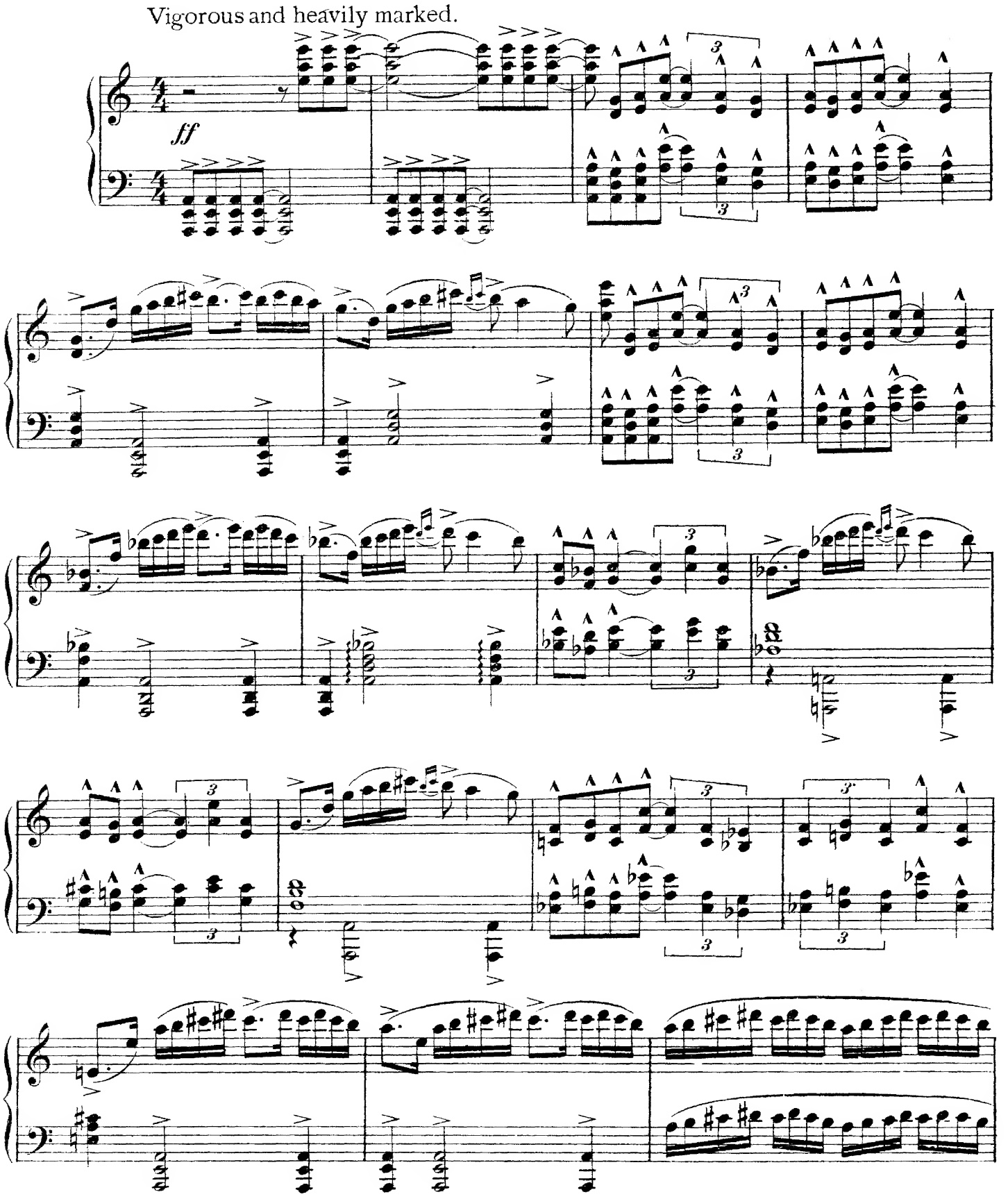




*END OF ACT II.*

# ACT III.

## No. 31. Descriptive Scene:- "The Slave Market."

Vigorous and heavily marked.




Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. 

The Curtain rises. Captains of slave dhows are squatting on the quay chattering.

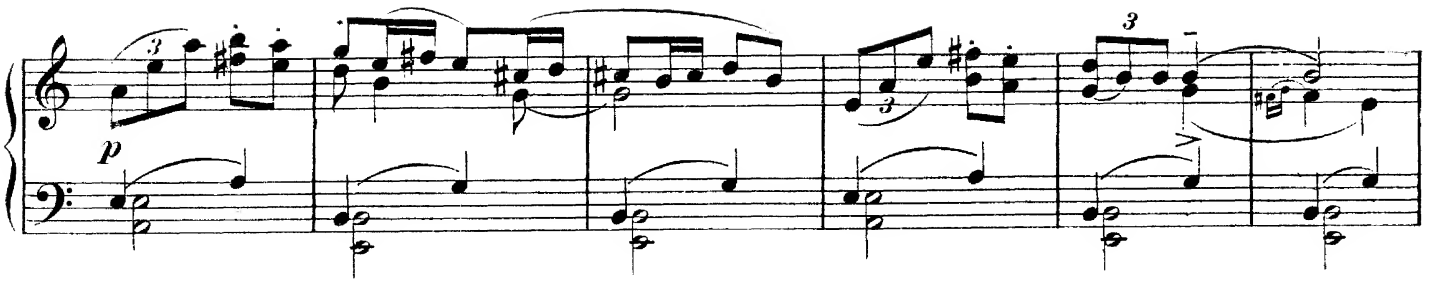
On the upper verandahs of houses women and men are sitting drinking and smoking.

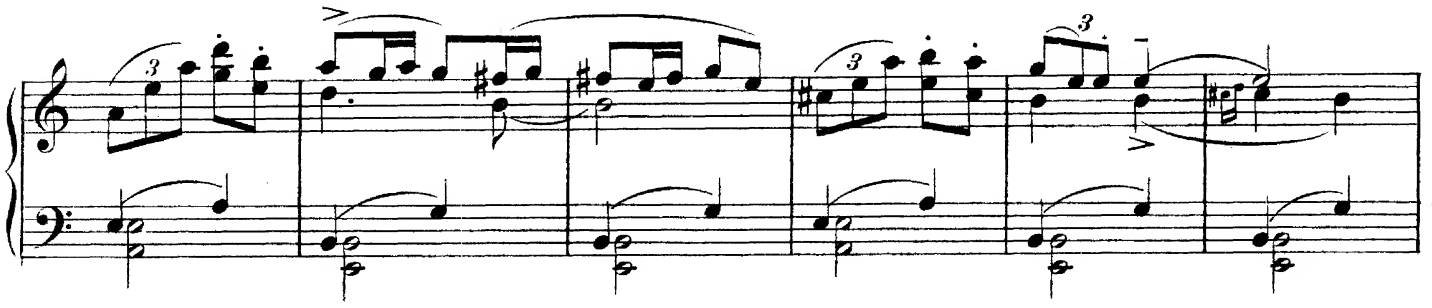
Gaily.

A couple of men are sweeping the ground and boys sprinkling it with water; others are light-

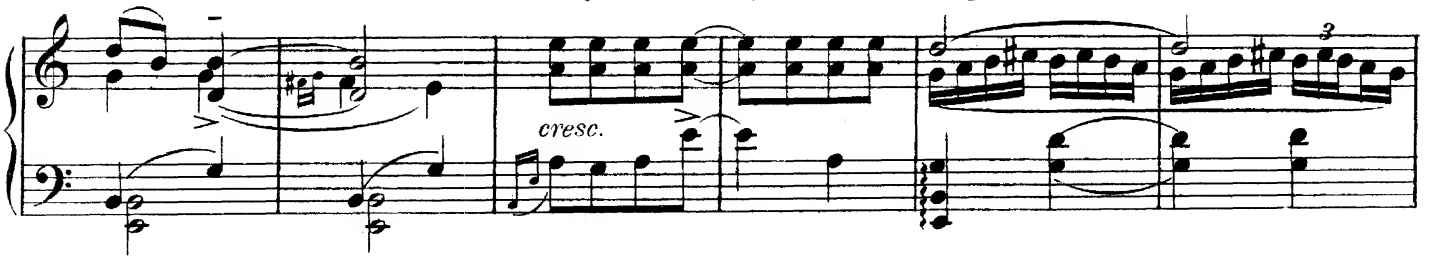
ing insense burners under the direction of a man with a slave whip. Presently Abu and Zarka enter aparralled as

travellers; *(dialogue follows.)*

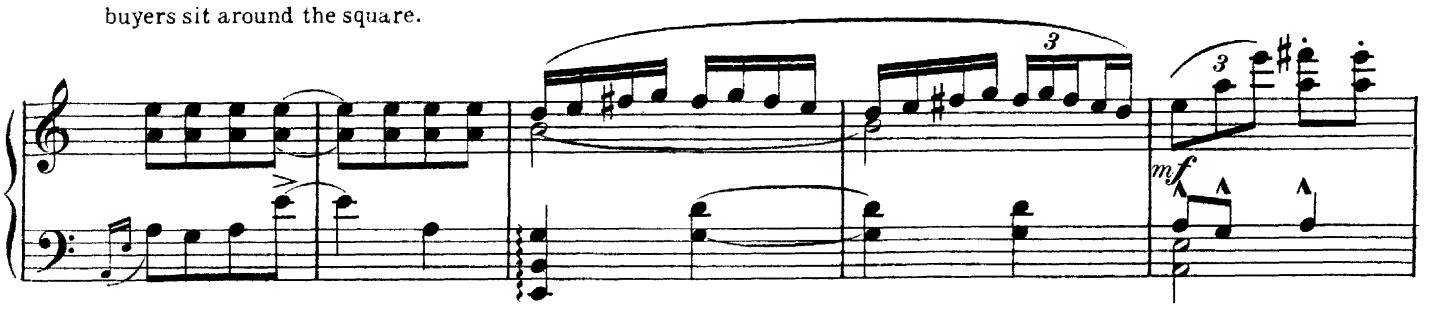


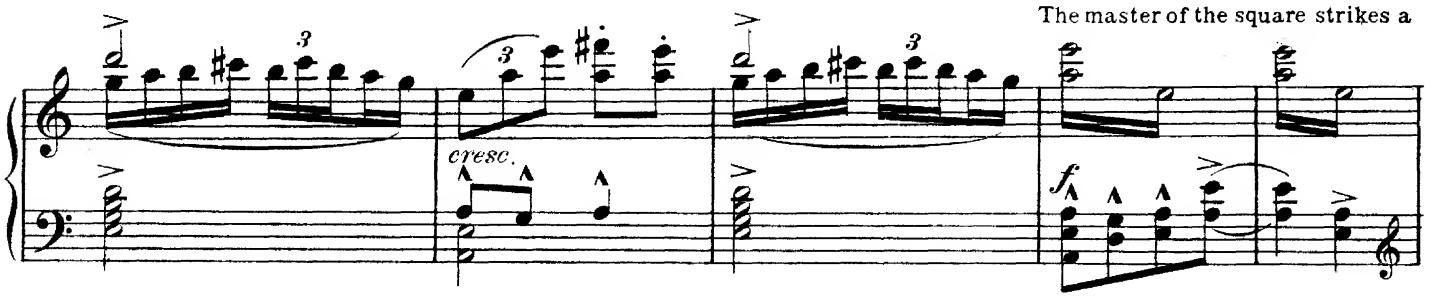
Enter buyers chattering, and vendors selling their goods. Mats are spread and the



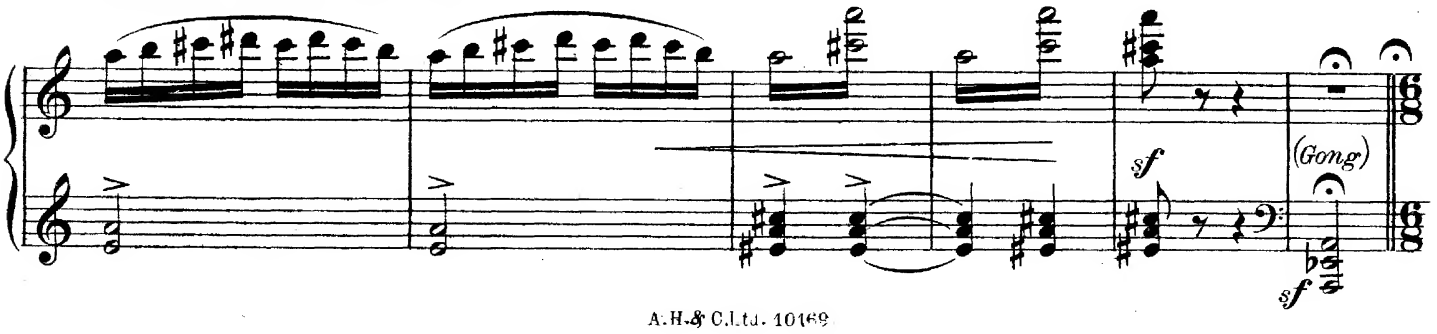

buyers sit around the square.




The master of the square strikes a




gong and declares the sale open.



A slave dealer on the quay appears and two or three boys are led from a slave dhow.

Moderately quick.

Slave dealer. "Here be three of a litter, Who'll buy—who'll buy?"

*f*

*p repeat ad lib.*

They are marched round the square.

*mf*

*cresc.*

Other slaves appear in success-

- ion led by their dealers.

*f*

*marked.*

"Here be a mighy negroid from Zanzibar, some twenty summers, strong as an ox. Who'll buy-who'll buy?"

*p repeat ad lib.*

He is led round.

*mf*

*f*

"Here be an old but clever slave. No use for labour but versed in all crafts of husbandry. Who'll buy- who'll buy?"

*p repeat ad lib.*

He is led round.

*mf*

*staccato.*

*f* *marked.*

"Here be a Greek a cunning cook of pastry, sweetmeats and savouries. Taste of his efforts. Who'll buy- who'll buy?"

He is led round.

*p repeat ad lib.*

*mf*

"Here be a couple from Arabia. Good runners both. See how they run and jump."

*f marked.*

*p repeat ad lib*

They are stripped and run round and round, jumping over hurdles placed for them, and lashed to make them go faster

*mf*

*cresc.*

*staccato.*

*f*

"Here be six, young and healthy, good rowers all. Who'll buy- who'll buy?"

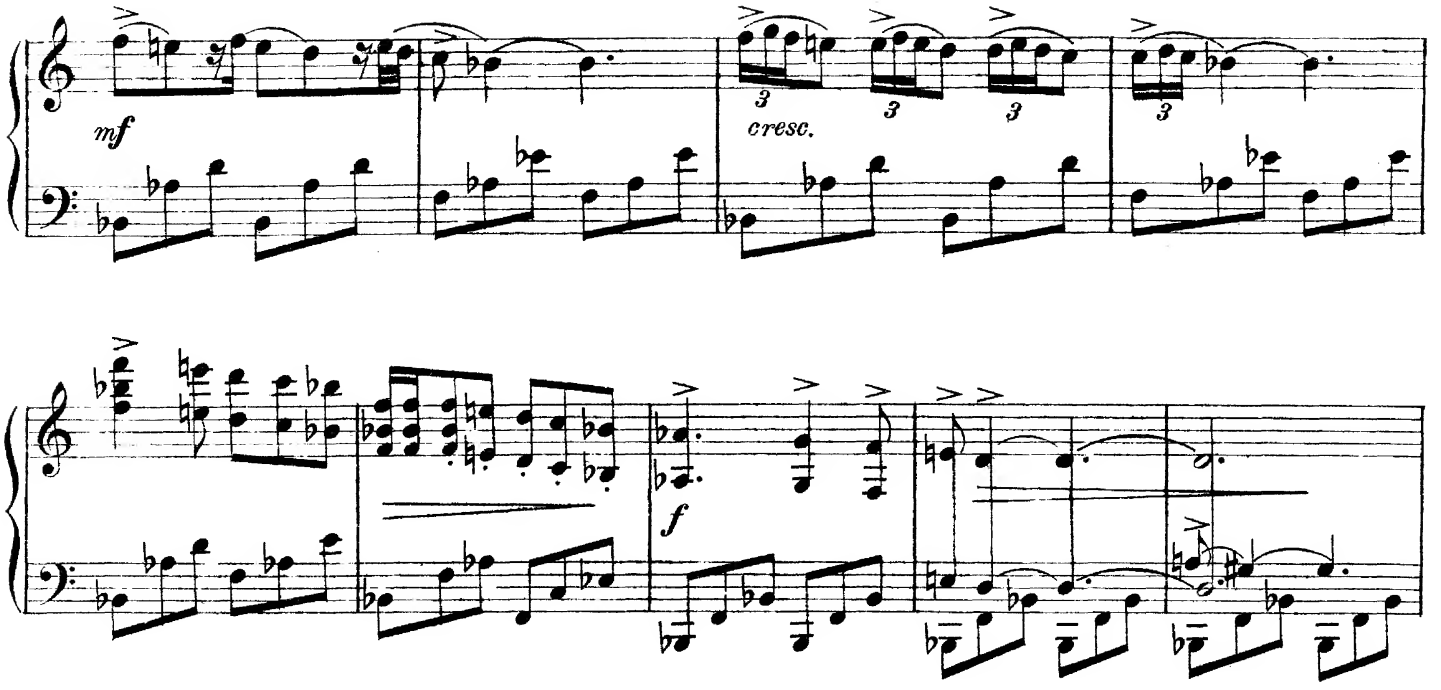
*ff*

*mf marked.*

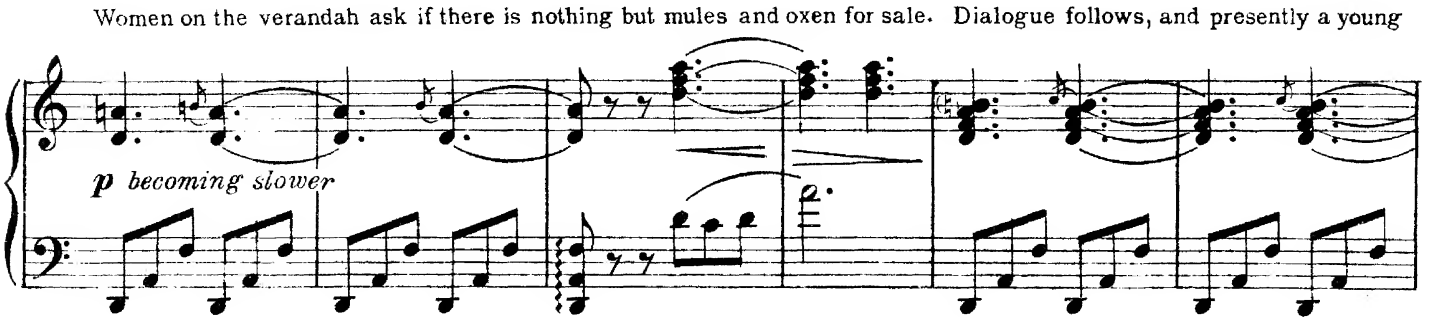
*mf*

*p repeat ad lib.*

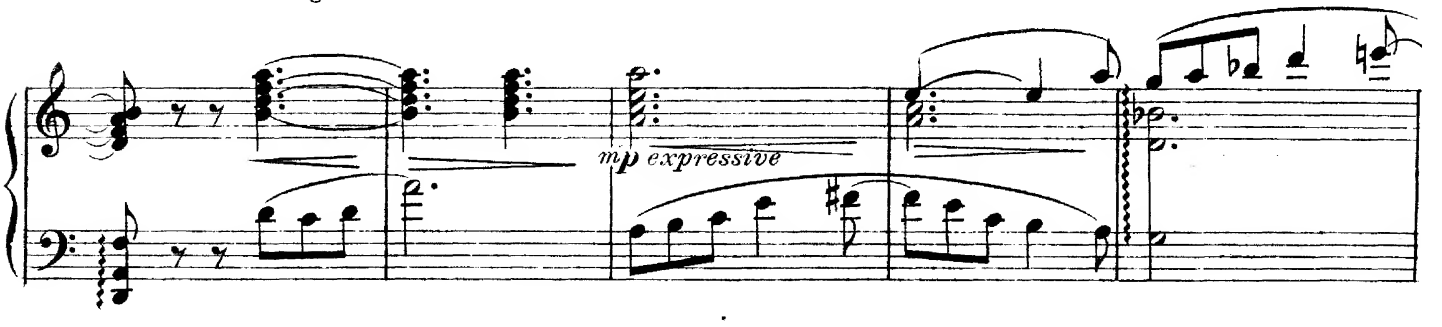
They are led round.



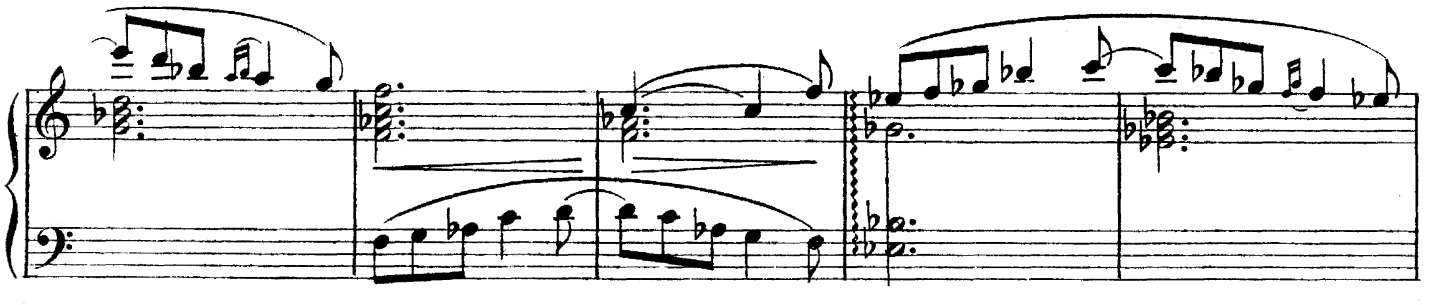

Women on the verandah ask if there is nothing but mules and oxen for sale. Dialogue follows, and presently a young




white slave is brought forward.




"Here be a Christain slave. One whose beauty will be whispered in the moonlight from terraced roof to terraced roof."



He is led round.

*mp extatic*

*mf*

*rall.*

Quicker

One of Nur-al-dim's men appears

*mp heavily*

leading Ali Shar.-

"Here be a man of mighty muscle. No longer in the hey-day of his youth. A wrestler from Baghdad now for sale. Who'll buy- who'll buy?"

*f*

*mp*

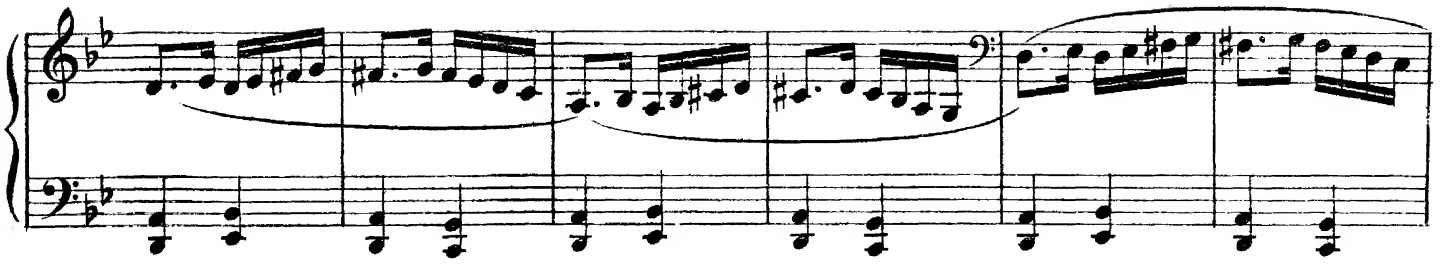
*repeat ad lib.*

*cres - - - cen - - - do*

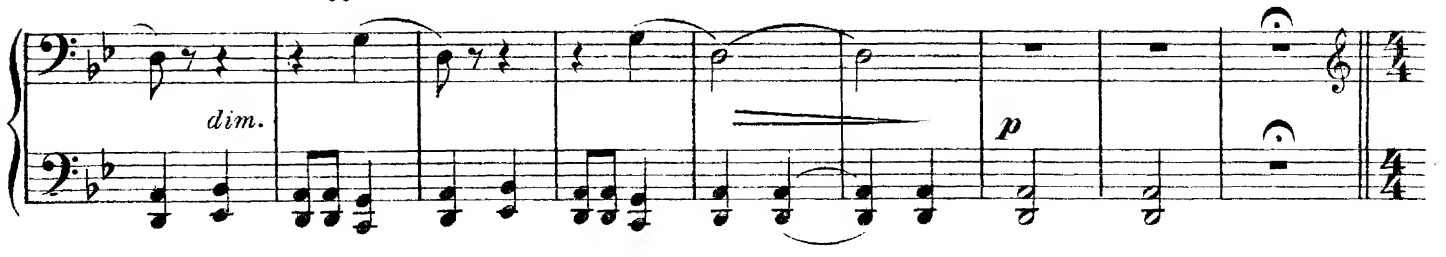
*f*

Ali Shar is led round, he is very dejected.

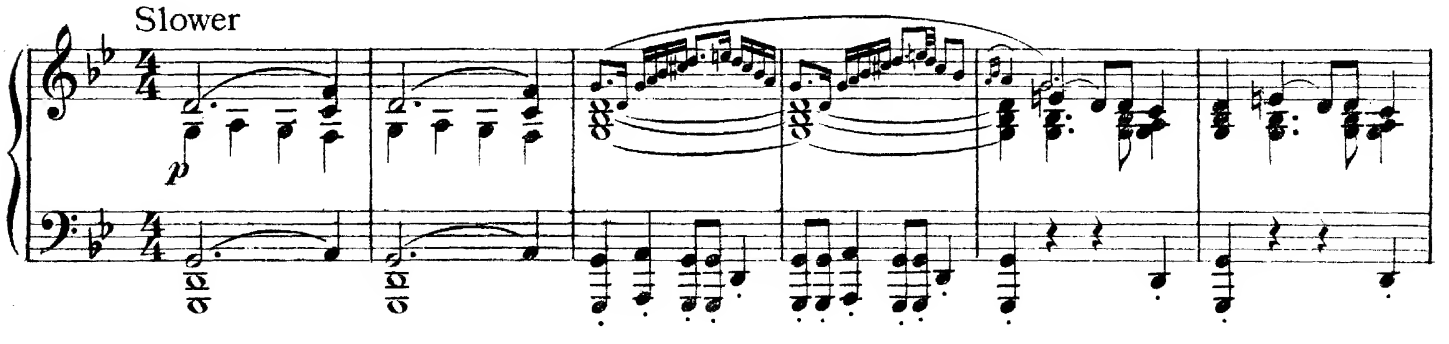
*dim.*



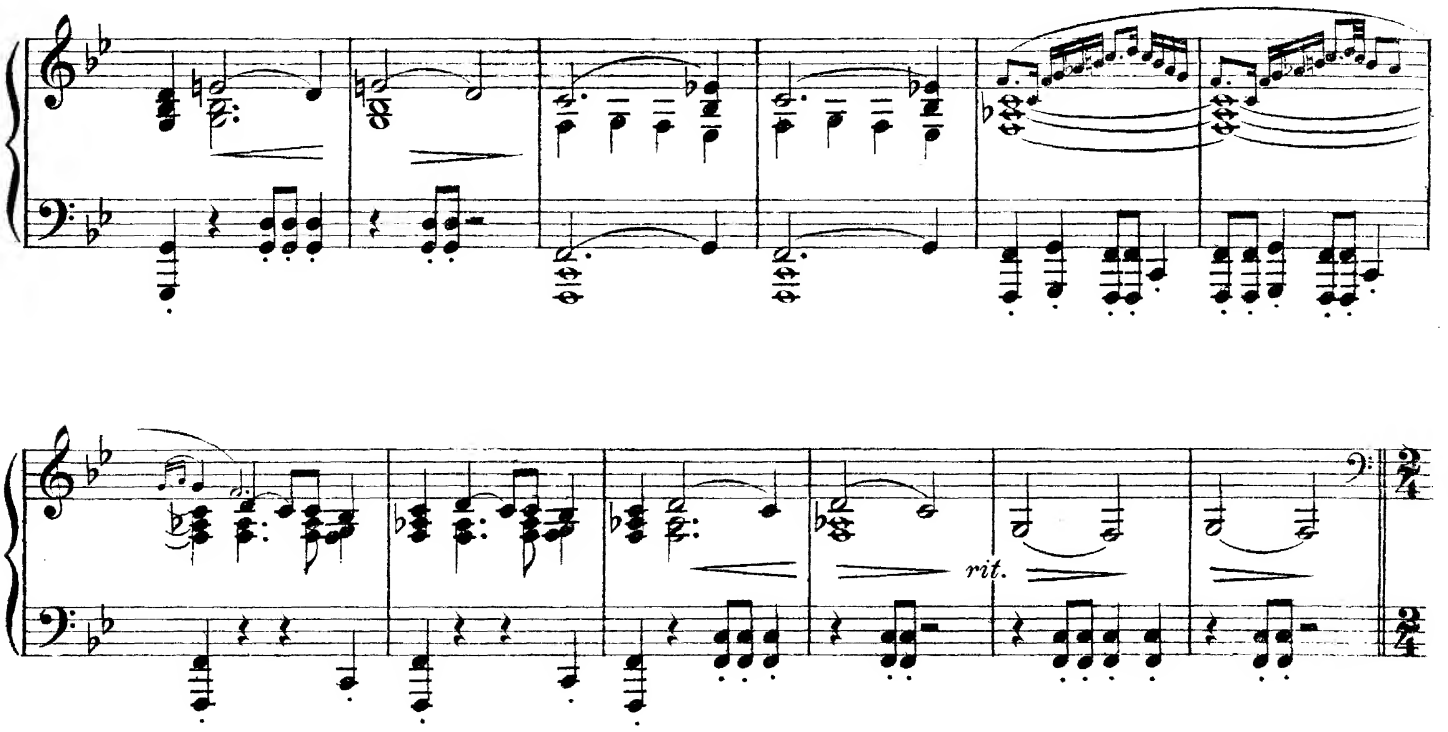
Abu and Zarka appear to take interest in this slave and ask questions regarding him.




While other groups are occupied in bidding and examining slaves Abu and Zarka continue to converse with

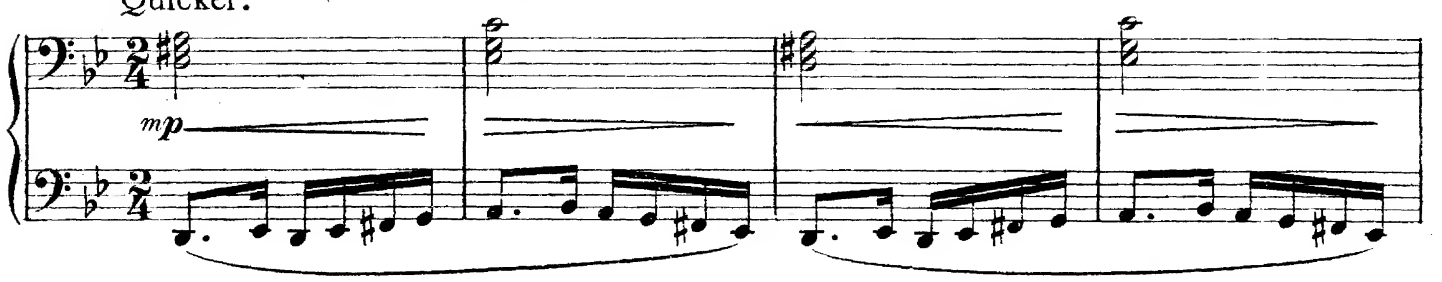



Ali Shar, saying that they are here to purchase him with the money he conjured from the pilgrims.

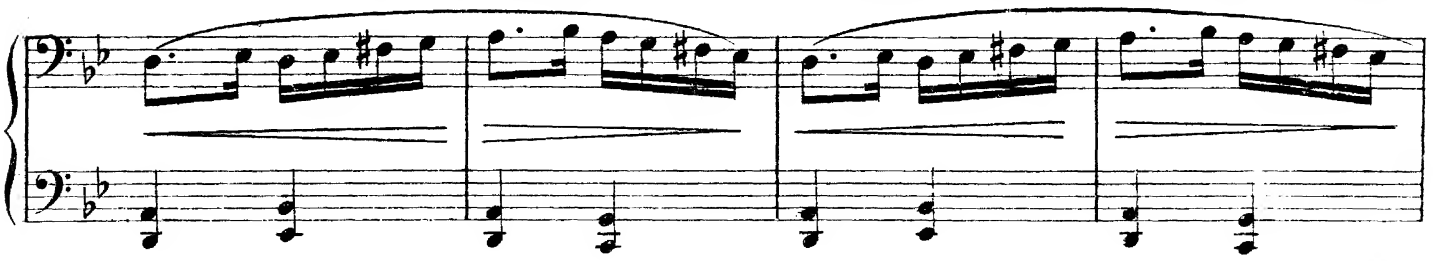


As Ali Shar is led round for sale he kicks a man; he is thrashed by his dealer but he continues to kick

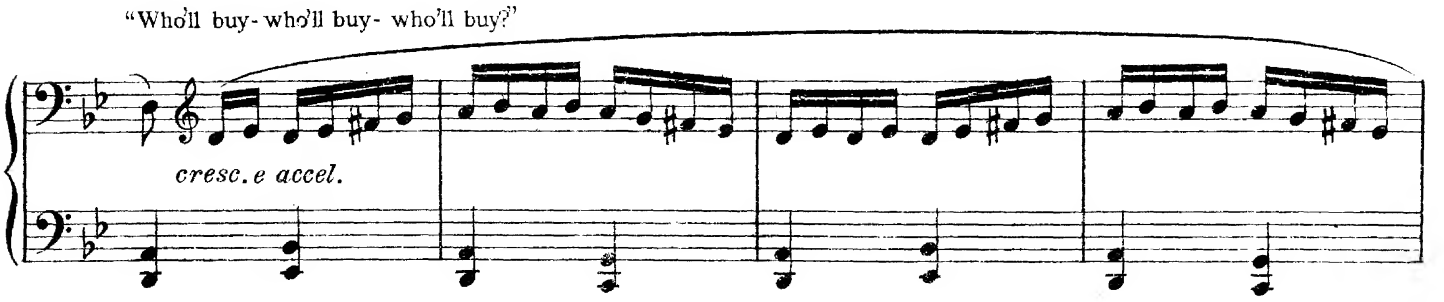
Quicker.

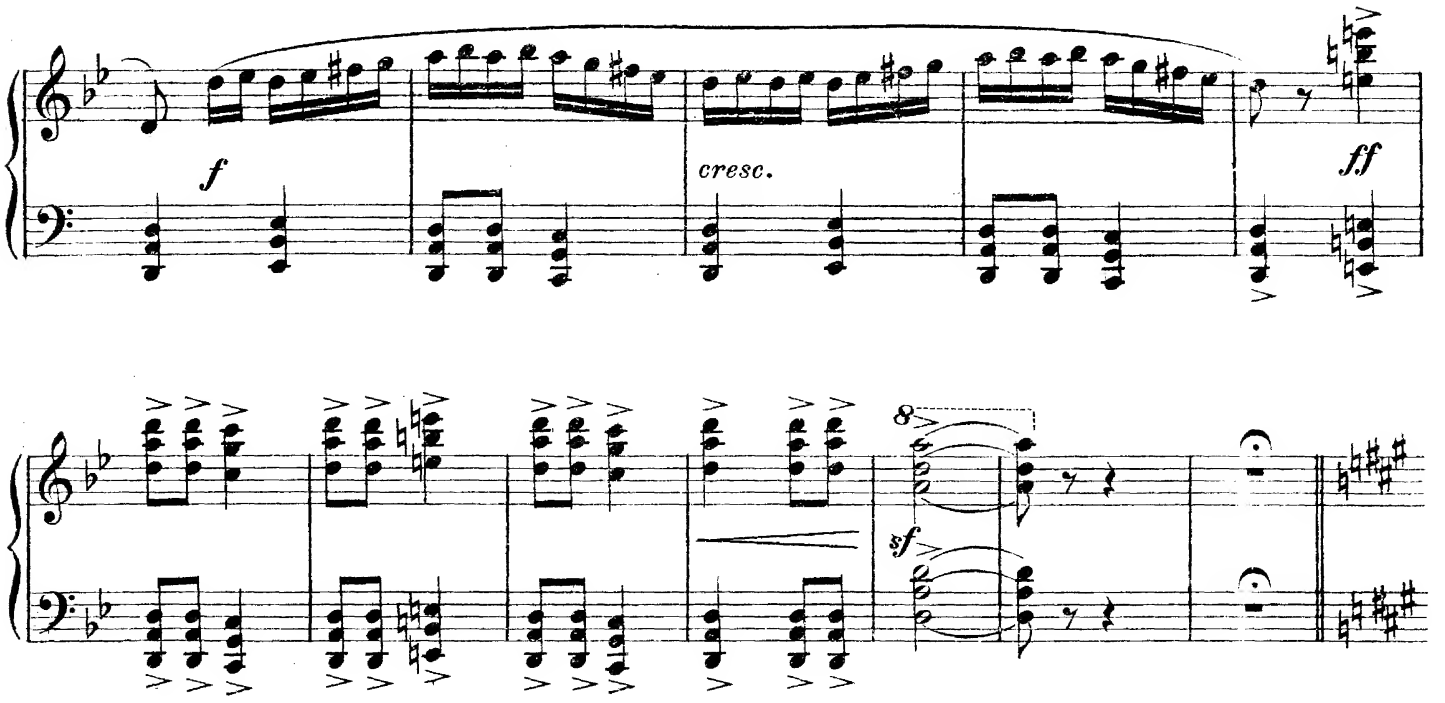



and bite at all near him. There are screams and laughter and pandemonium, and Ali stands triumphant, shouting-



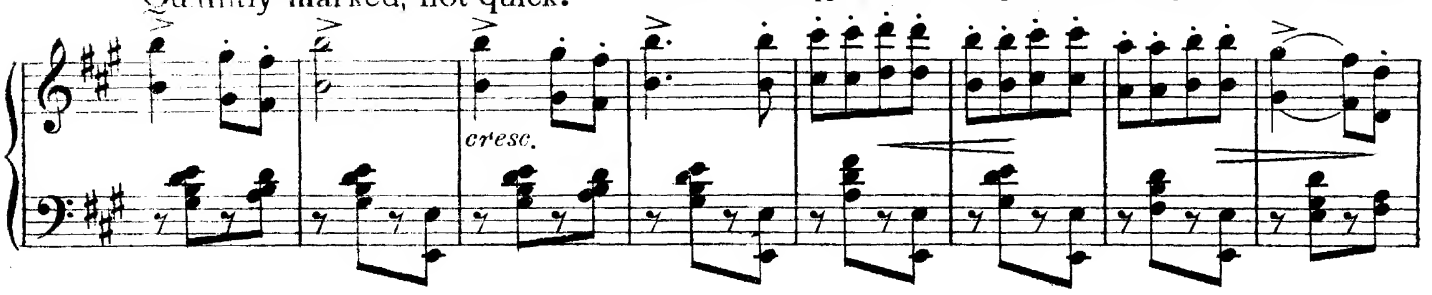
"Who'll buy- who'll buy- who'll buy?"



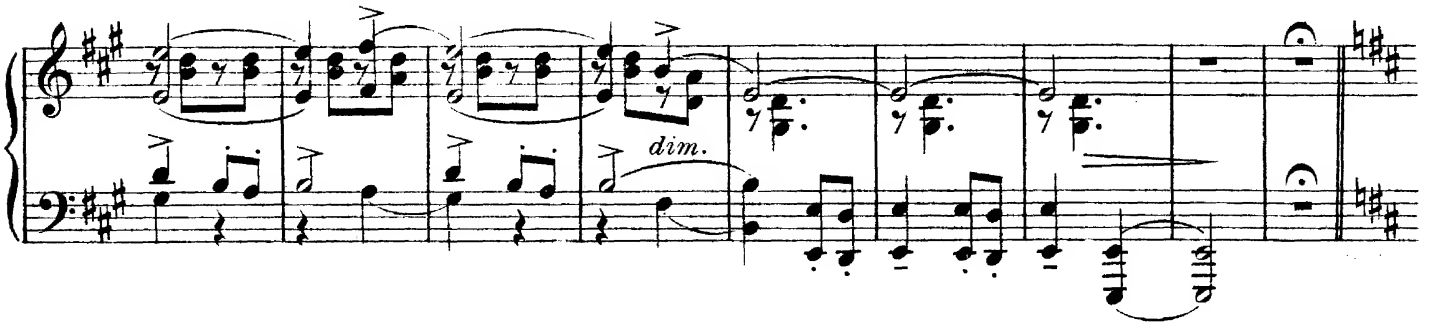




The bidding starts and continues amidst growing excitement. Zarka is eventually outbid by a woman on the verandah. The dealer asks "Who is the fortunate purchaser of this dainty"- and Wei-Wa-Shi comes through the crowd followed by four Chinese.

Quaintly marked, not quick. As Wei-Wa-Shi appears Abu recognises her. She gives instruction to the



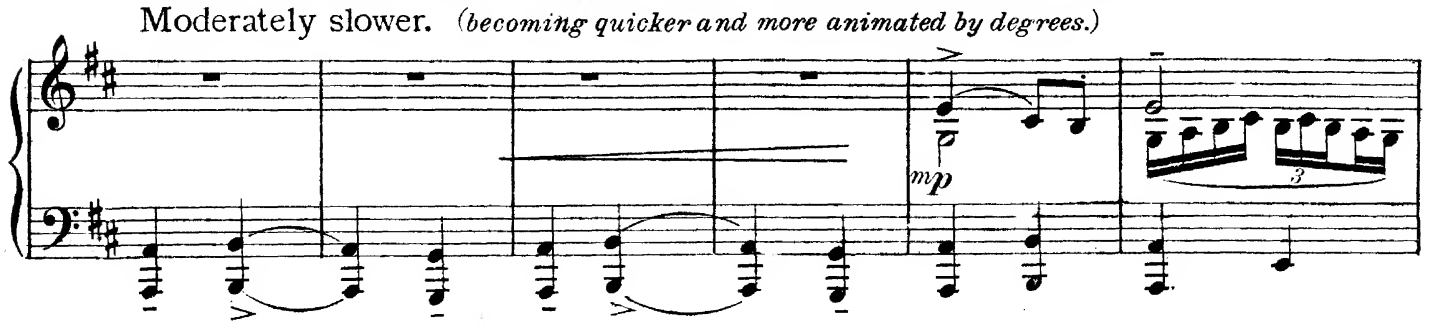

Chinese men to drag Ali off, but he simply sits down and frustrates all their efforts.



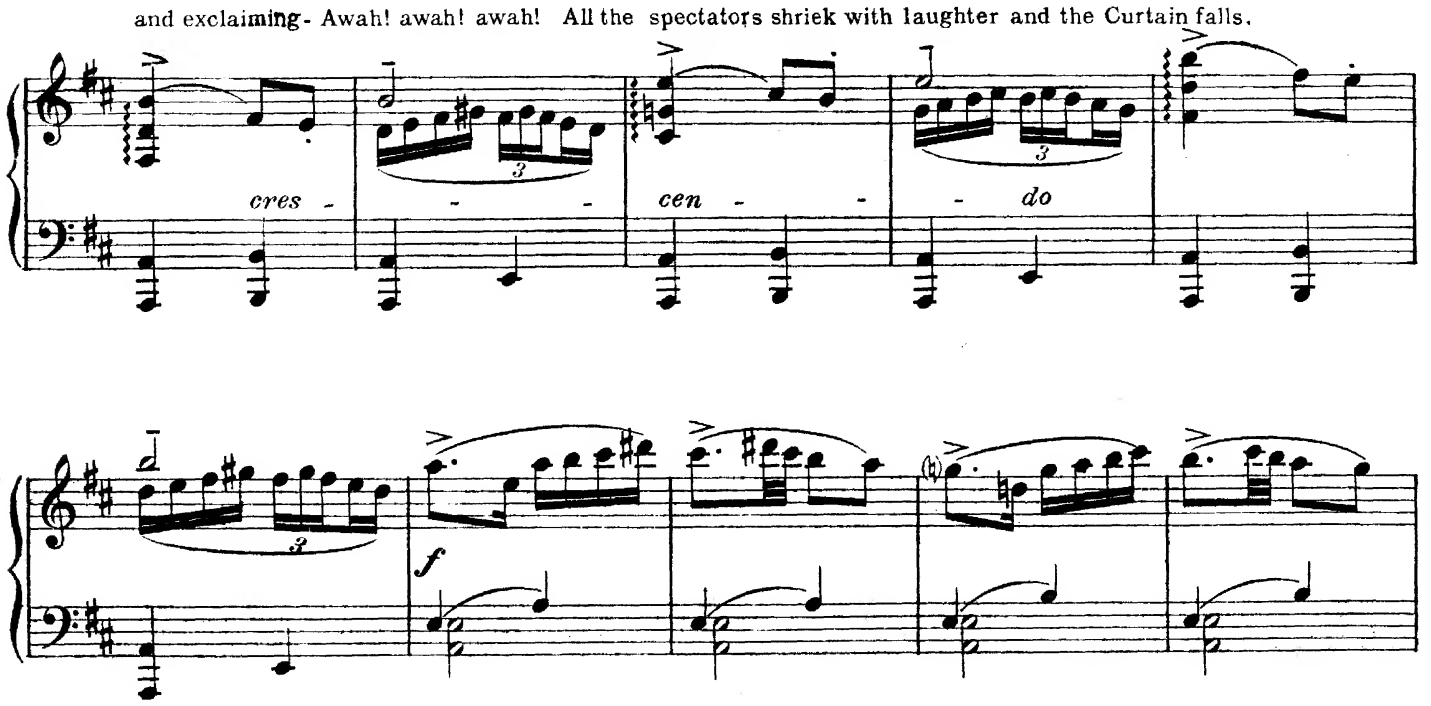

Dialogue and business follows. In the end Wei-Wa-Shi by means of a trick renders Ali unconsious and he totters to the ground.

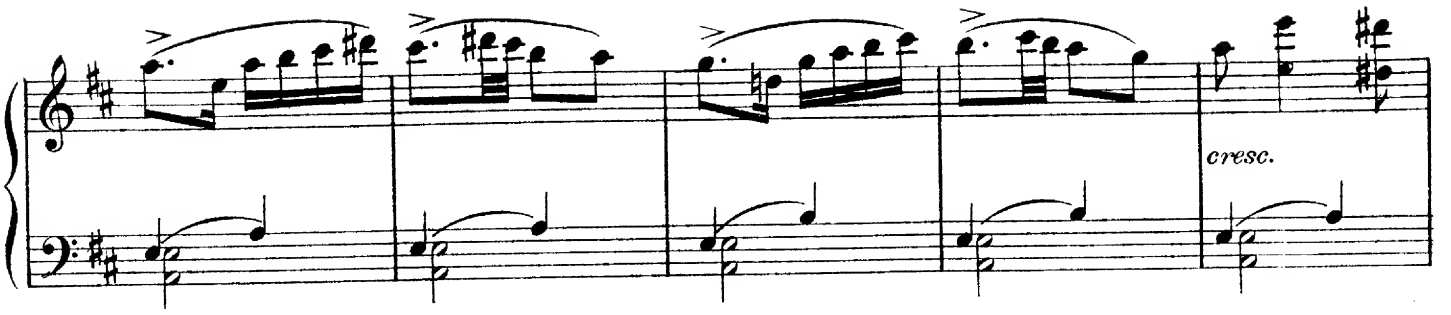
At a signal the Chinese lift up Ali and carry him off; Wei-Wa-Shi follows. Zarka and Abu fall on the knees weeping

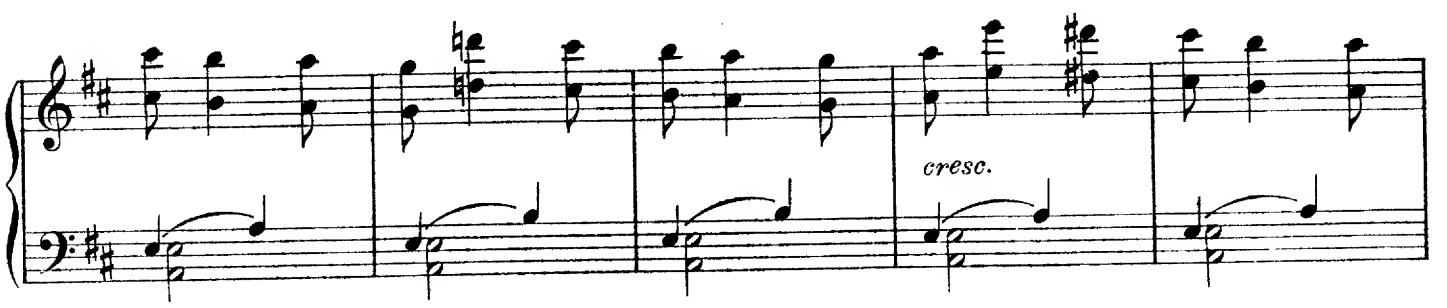
Moderately slower. *(becoming quicker and more animated by degrees.)*

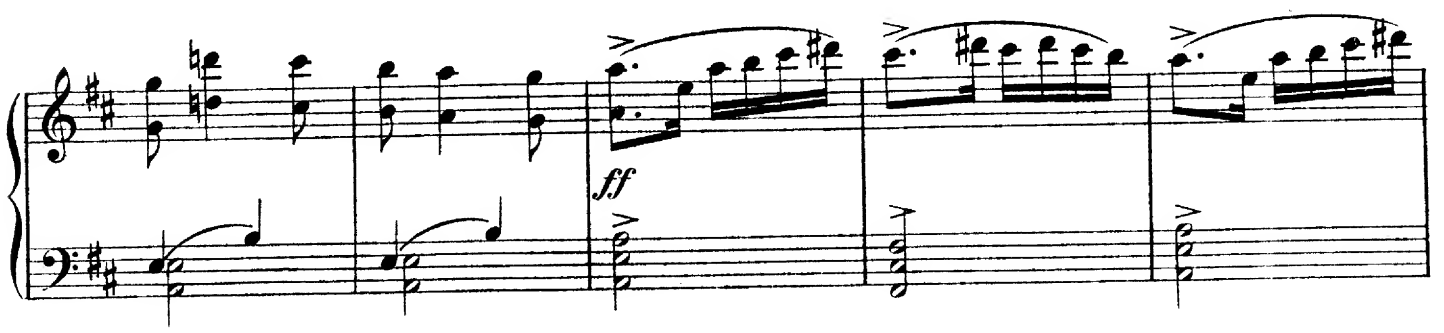


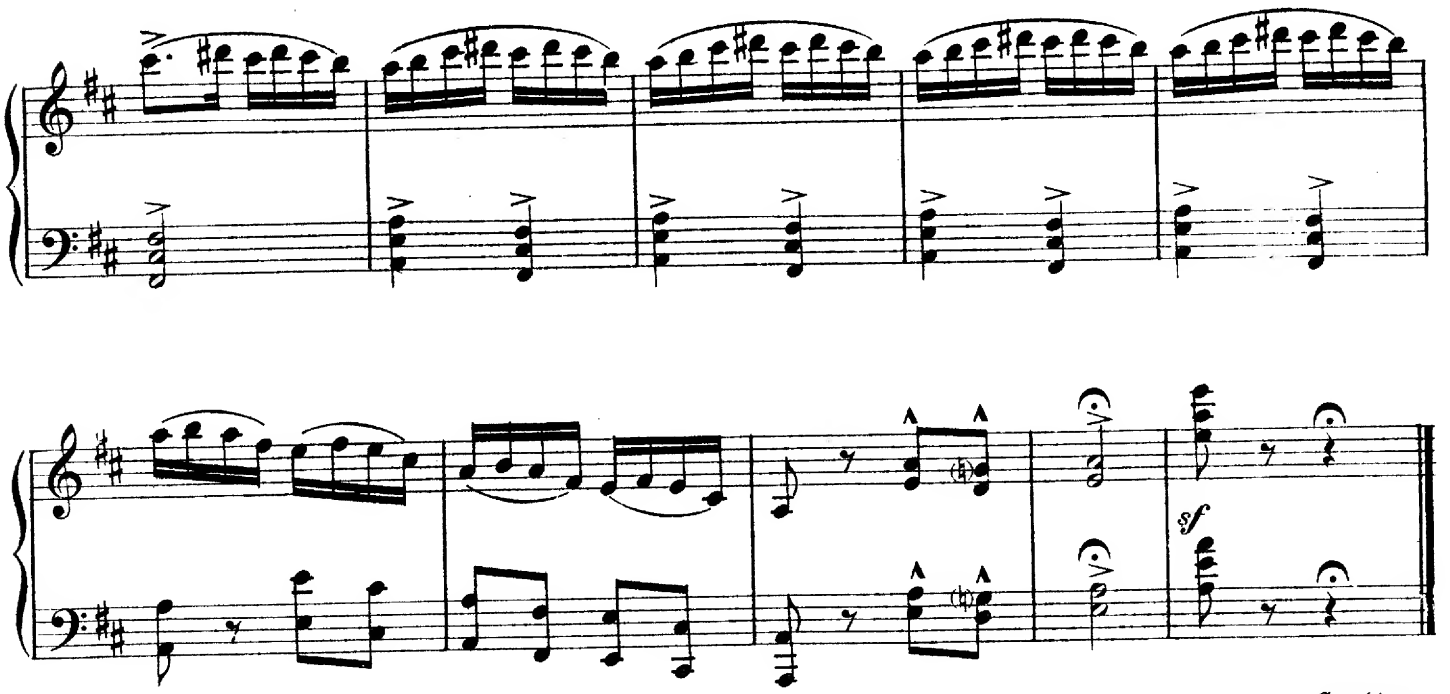

and exclaiming- Awah! awah! awah! All the spectators shriek with laughter and the Curtain falls.






*Continue.*

# No 32:- Chinese Dance and Scene.

Wei-San-Wei is seated at his evening meal. He is waited on by three Chinese children who bring him various

In moderate time.

PIANO.

*mf*

Not quick and with precise accent.

dishes in succession.

*rit.*

*mp*

The children

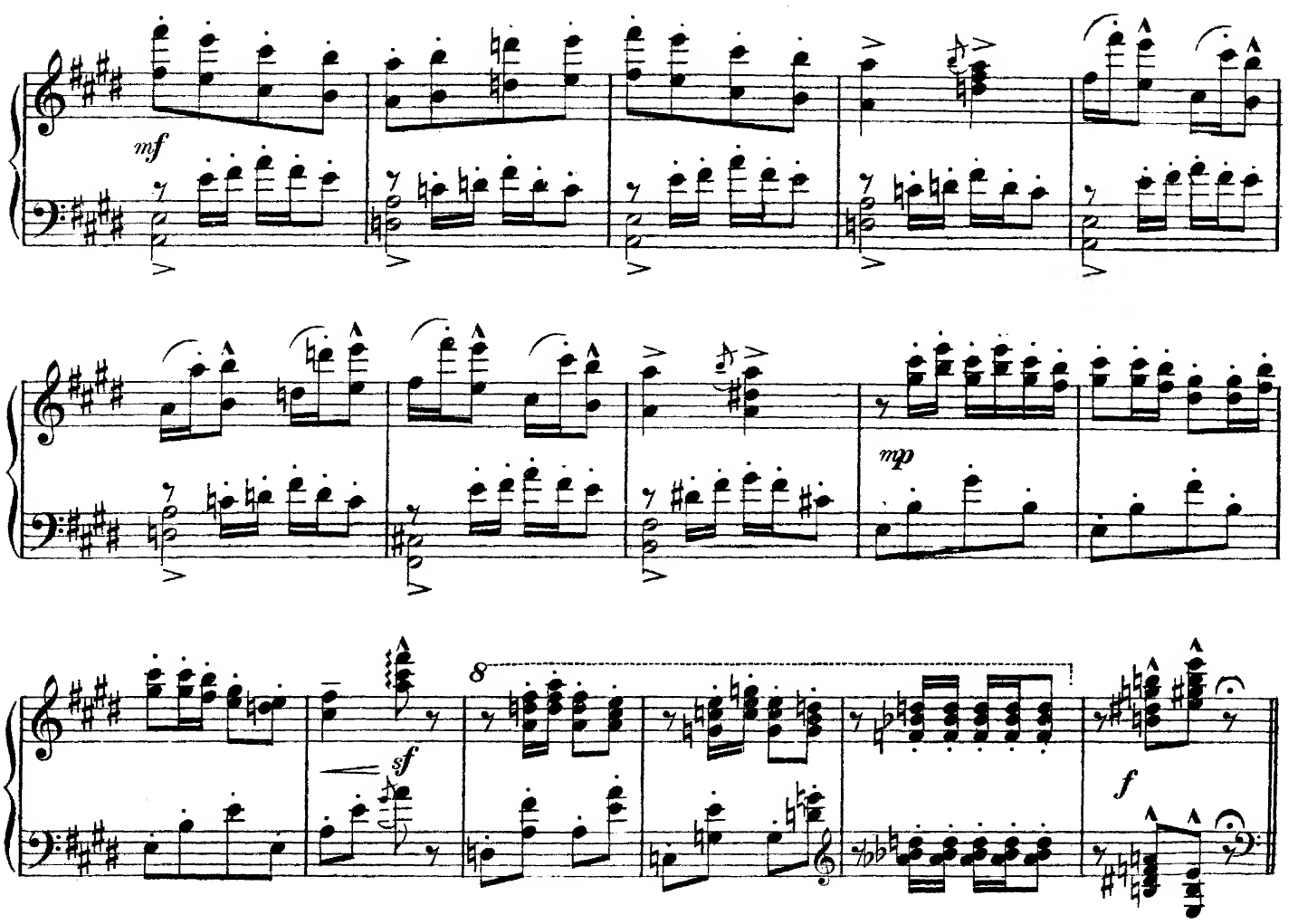
move and laugh in time to the music.

*mf*

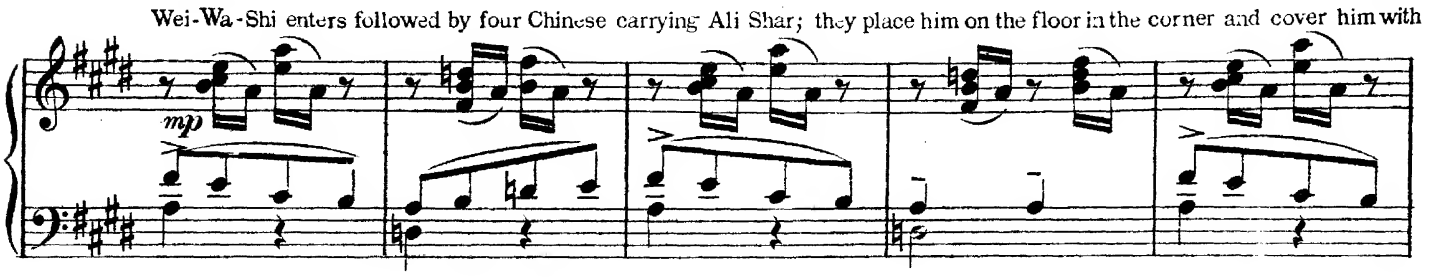
*sf*

*f*

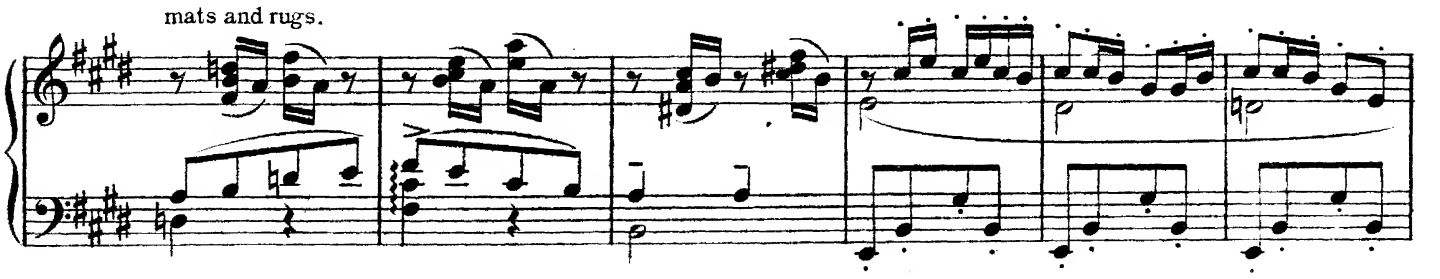
Copyright, MCMXX, by Ascherberg, Hopwood & Crew Ltd.



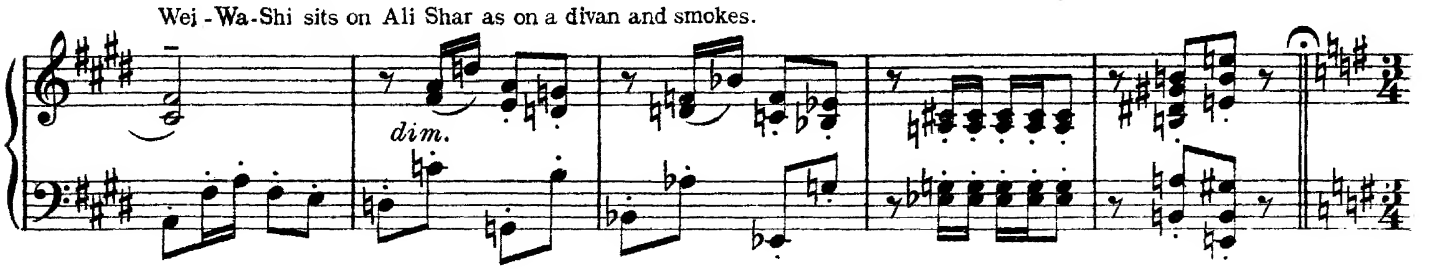

Wei-Wa-Shi enters followed by four Chinese carrying Ali Shar; they place him on the floor in the corner and cover him with




mats and rugs.



Wei-Wa-Shi sits on Ali Shar as on a divan and smokes.



A servant announces Sharazad; she enters and converses with Wei-San-Wei.

Slower.

*p*

*dim.*

Wei-San-Wei sings.

Me wel-ly poor old Chi-na - man,

*p*

*mp*

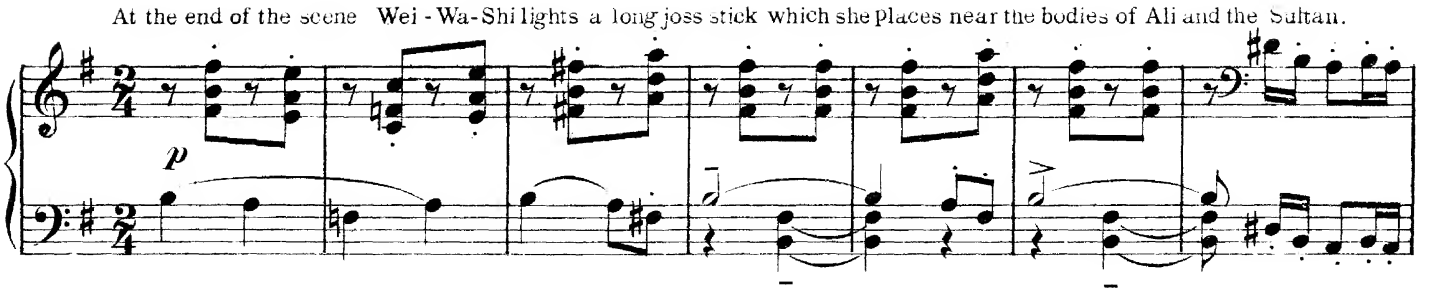
Me Wei-San-Wei; Me wel-lygood like Al-lah be, Me Wei-San-Wei.

*The scene continues.*

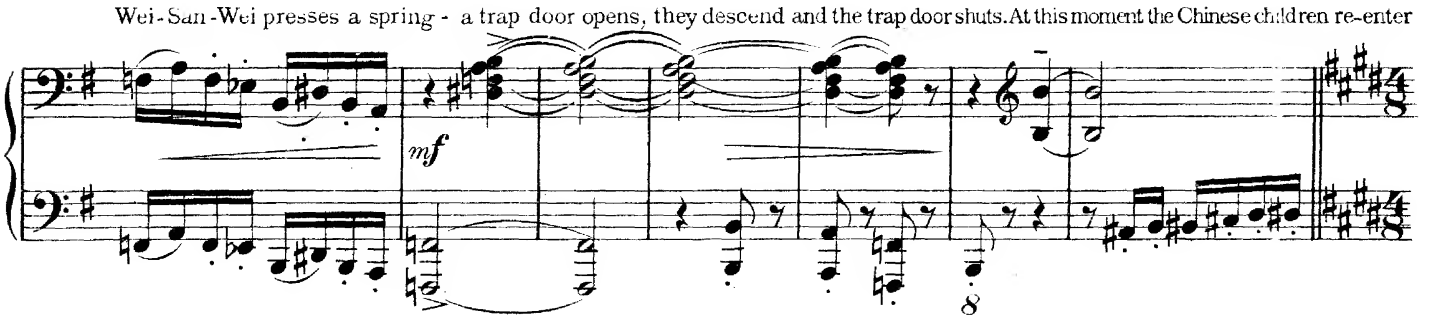
Me wel-ly sly, Me ne-ver lie, Me Wei-San-Wei.

*cresc.*

At the end of the scene Wei-Wa-Shi lights a long joss stick which she places near the bodies of Ali and the Sultan.

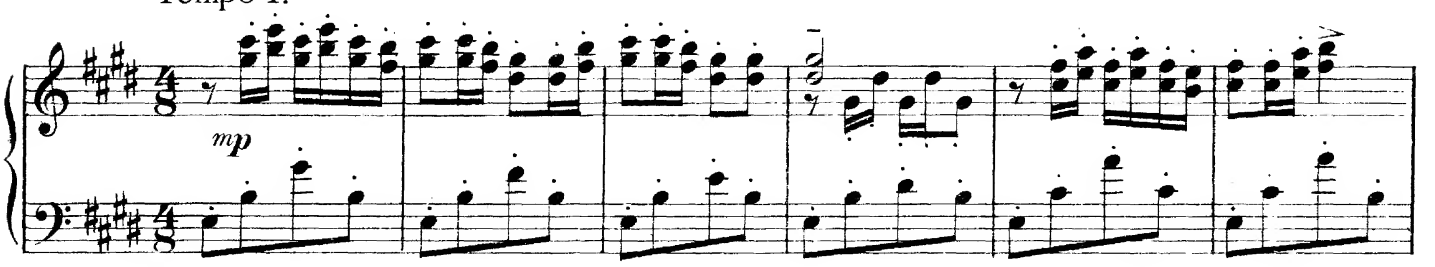



Wei-San-Wei presses a spring - a trap door opens, they descend and the trap door shuts. At this moment the Chinese children re-enter

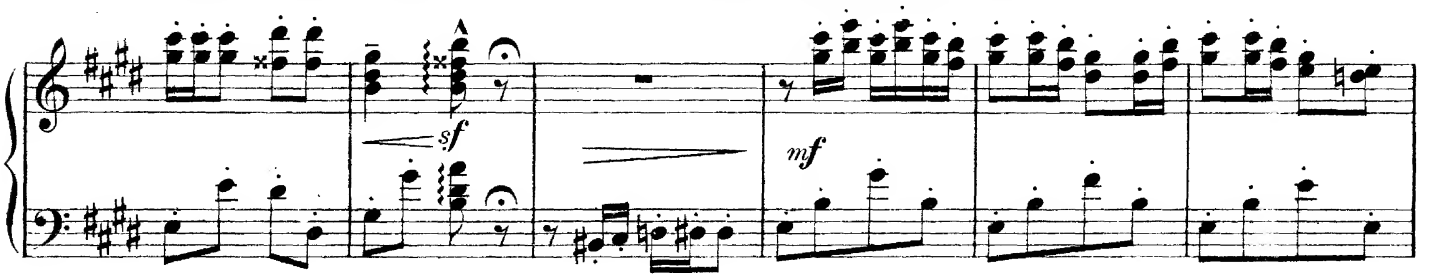


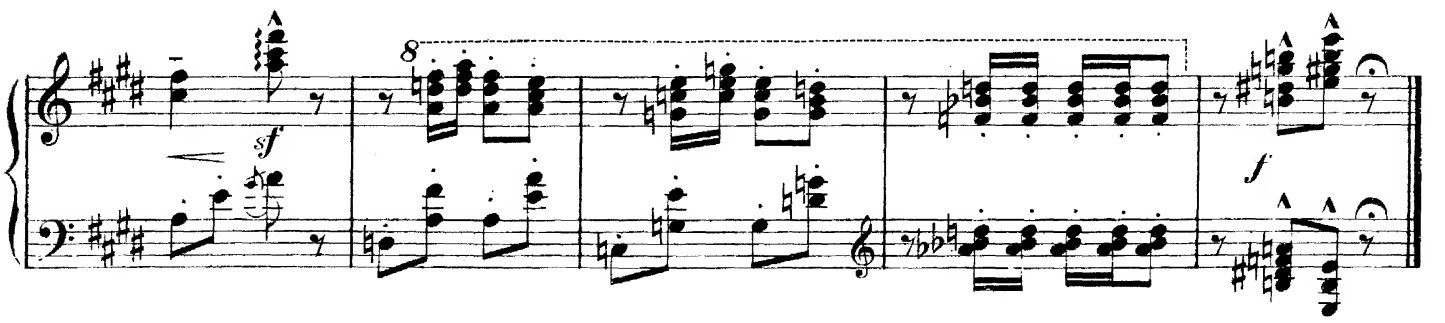

bringing dishes of fruit. They gaze in amazement at the forms of Ali and the Sultan and simultaneously drop their dishes on

Tempo I.




the floor; then they creep out with eyes and mouths open wide, and the scene closes.



# Nº 33:– Dramatic Scene:-The Doom of Nur-al-din.

Sombre and ominous.

PIANO.

*mp*

*cresc.*

The scene is a Ruined Temple in the hills. The place seems deserted.

*f strongly marked*

*sf*

*dim.*

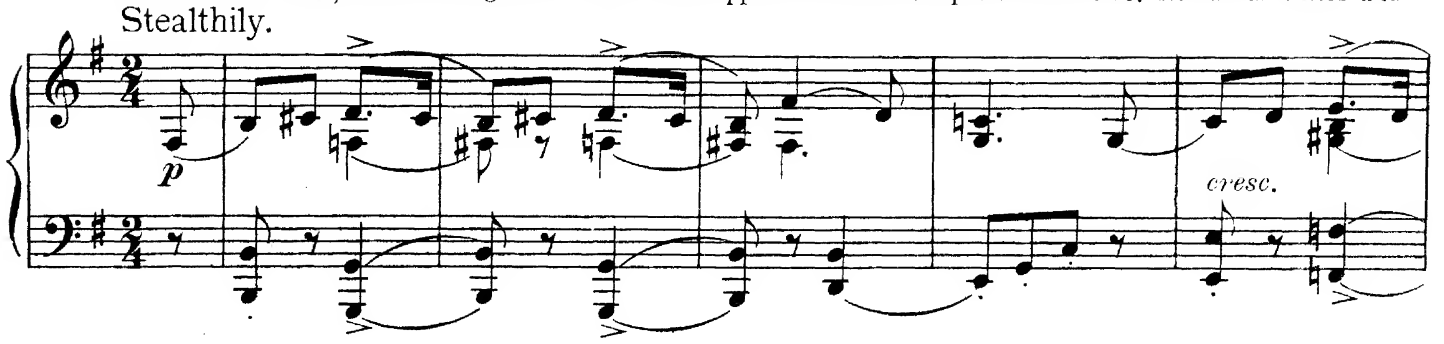
After the Curtain rises the hooting of an owl is heard three times.

*p*

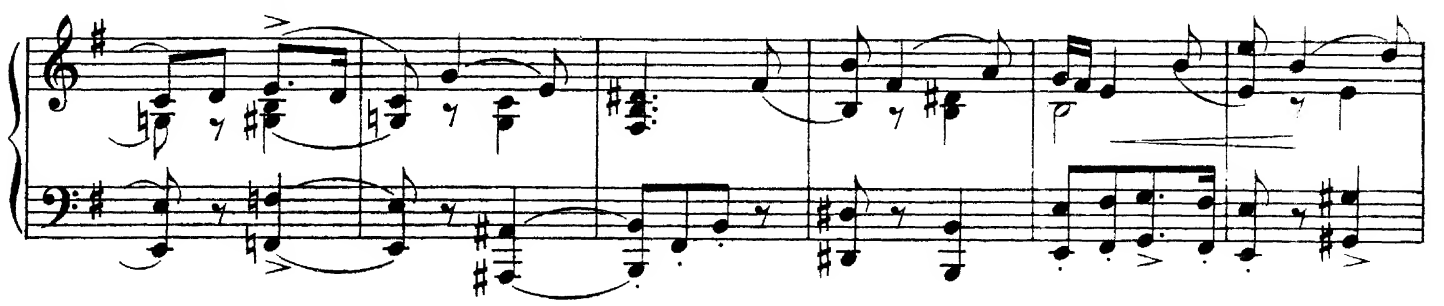
Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A. H. & C. Ltd. 10169

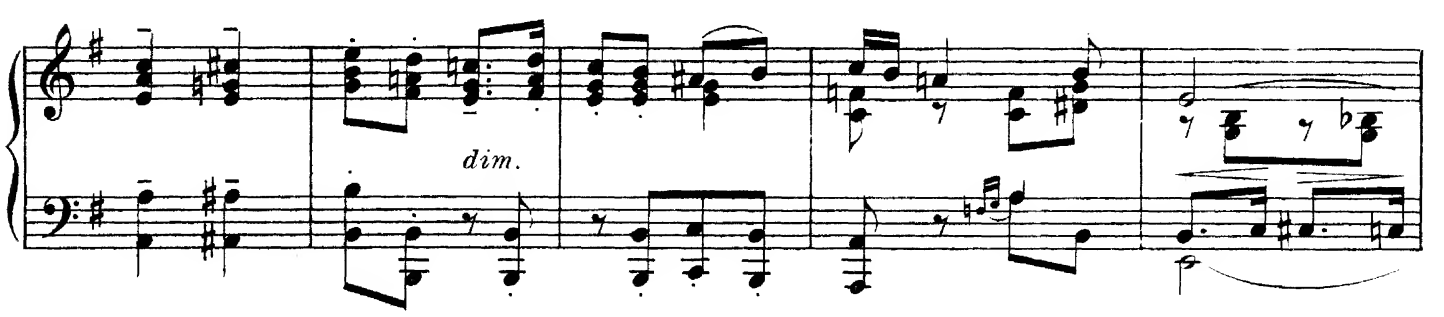
At the sound of this, white clad figures of armed men appear from different parts of the ruins. Nur-al-din enters and

Stealthily.

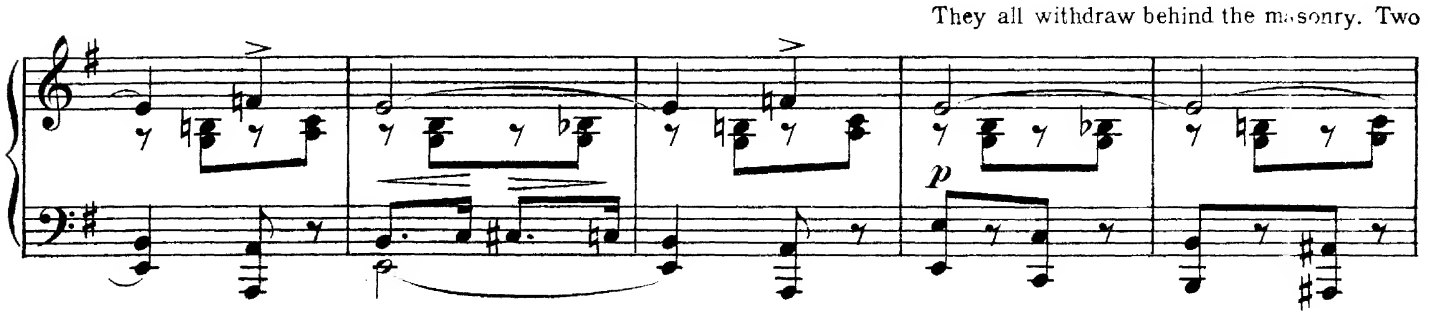



converses with his men.

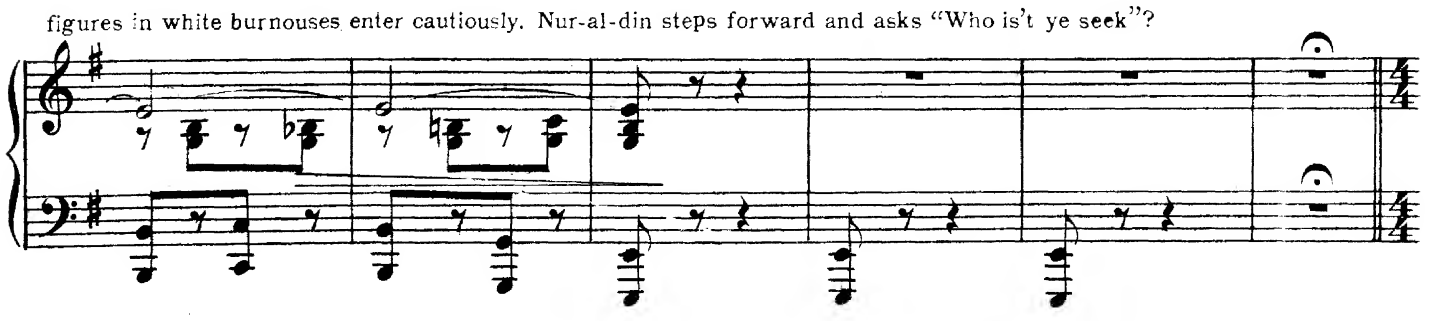



They all withdraw behind the masonry. Two

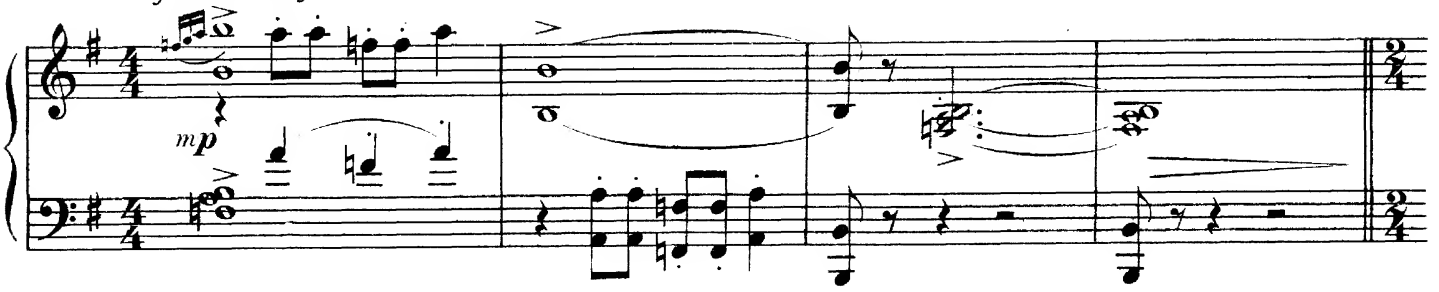



figures in white burnouses enter cautiously. Nur-al-din steps forward and asks "Who is't ye seek"?



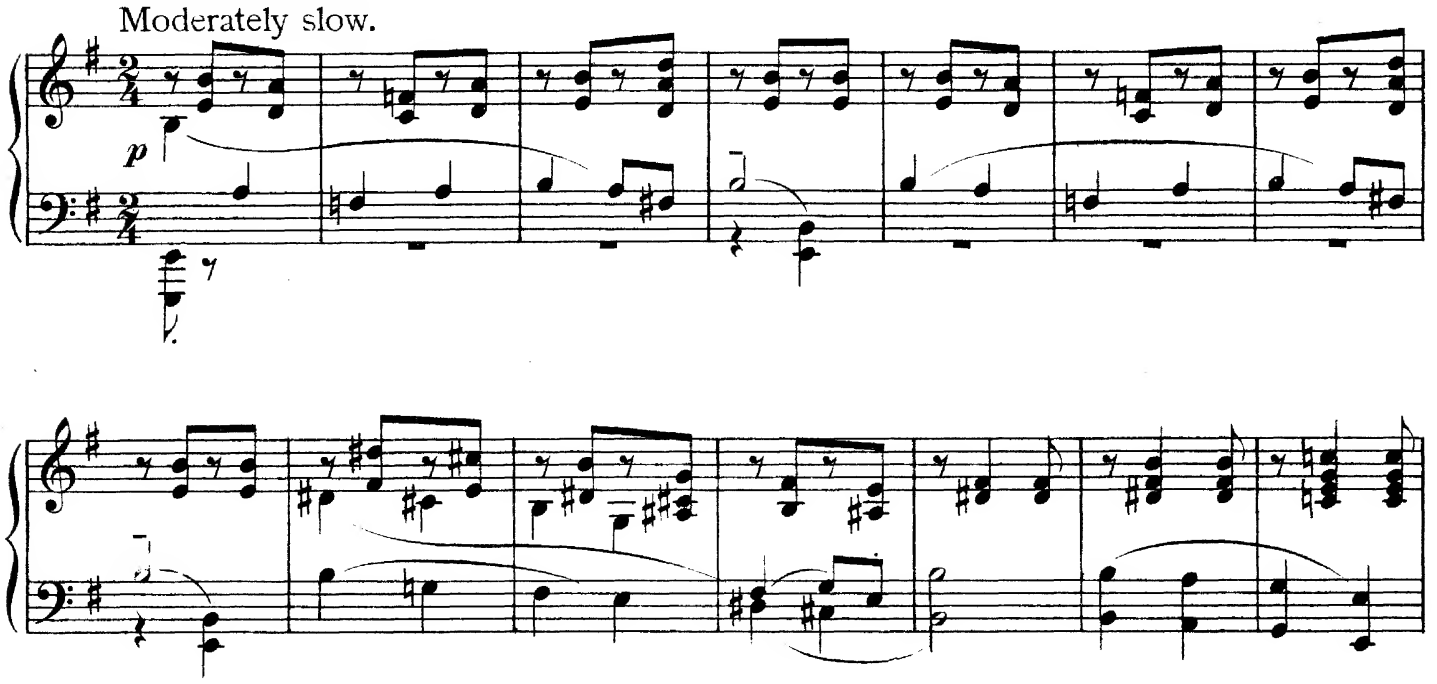
The figures throw off their disguise and show themselves to be the Chinaman and his wife.

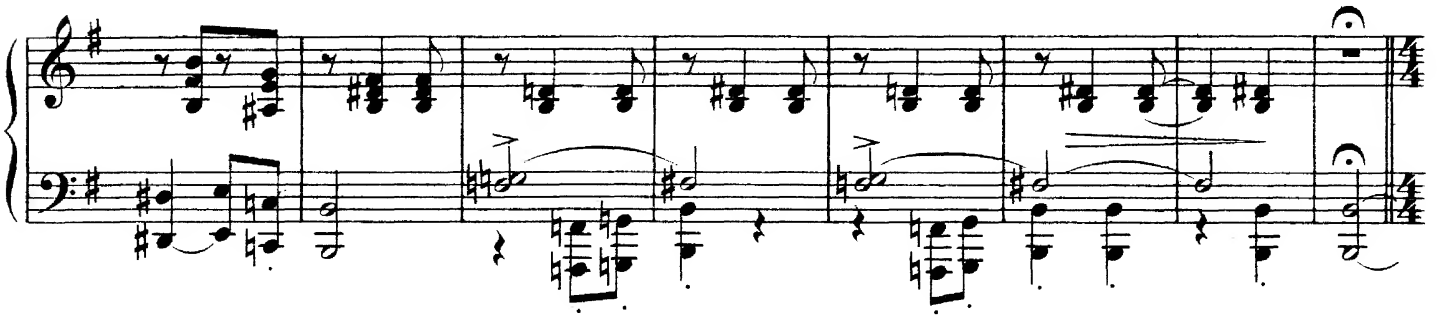
Mysteriously.




Wei-San-Wei converses with Nur-al-din.

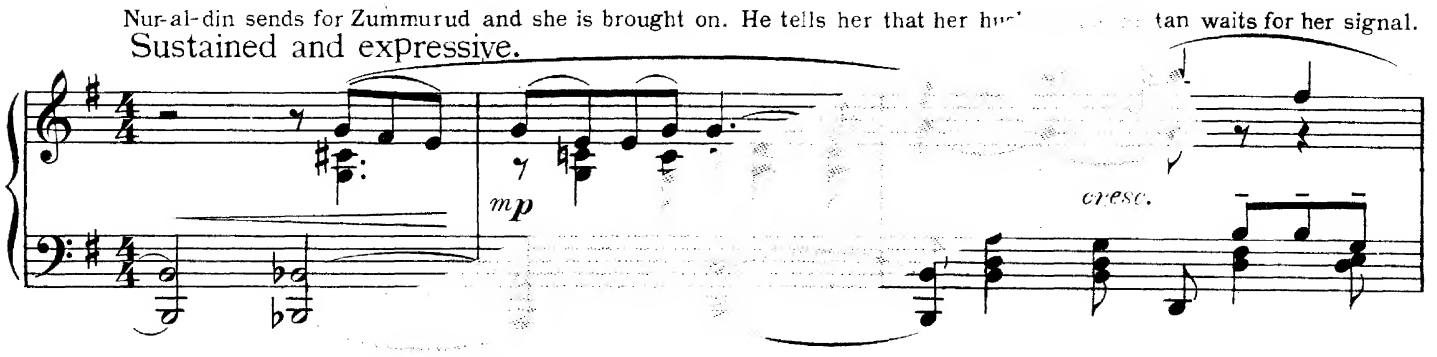
Moderately slow.

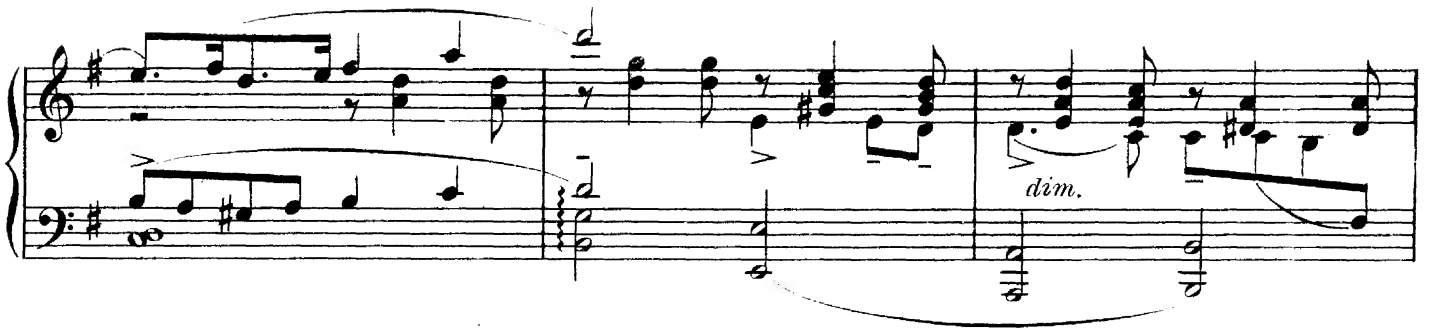


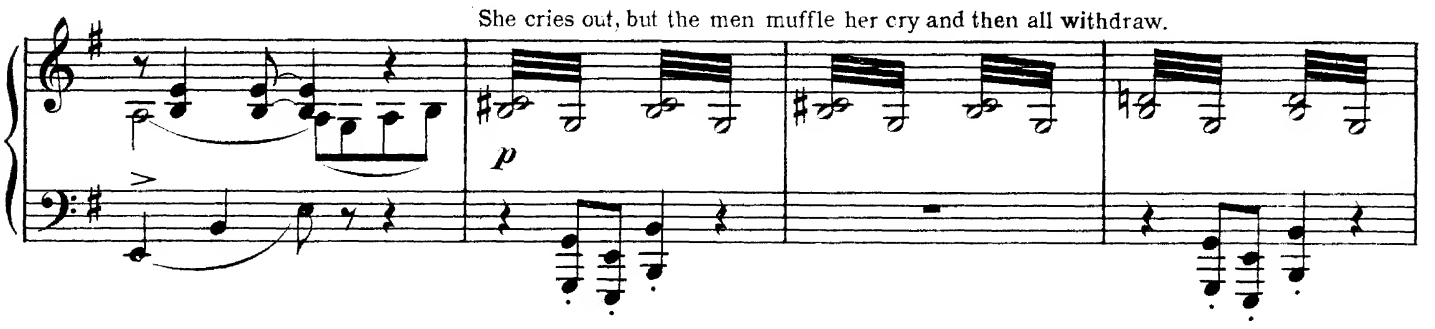
Nur-al-din sends for Zummurud and she is brought on. He tells her that her hus[illegible]tan waits for her signal.

Sustained and expressive.

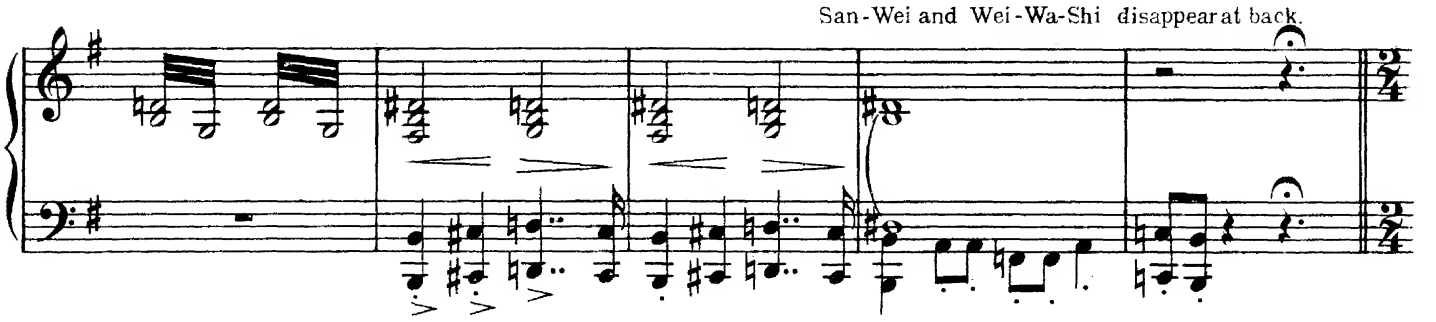





She cries out, but the men muffle her cry and then all withdraw.

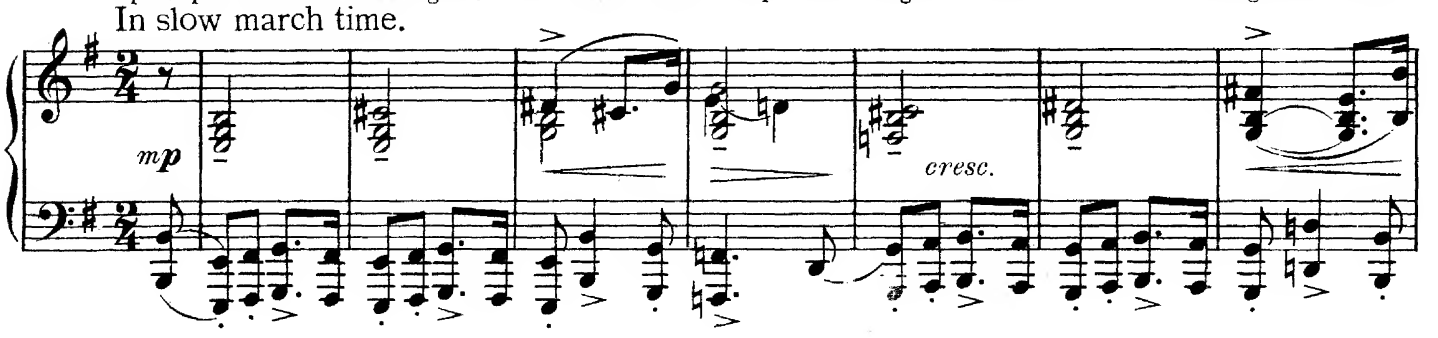



San-Wei and Wei-Wa-Shi disappear at back.

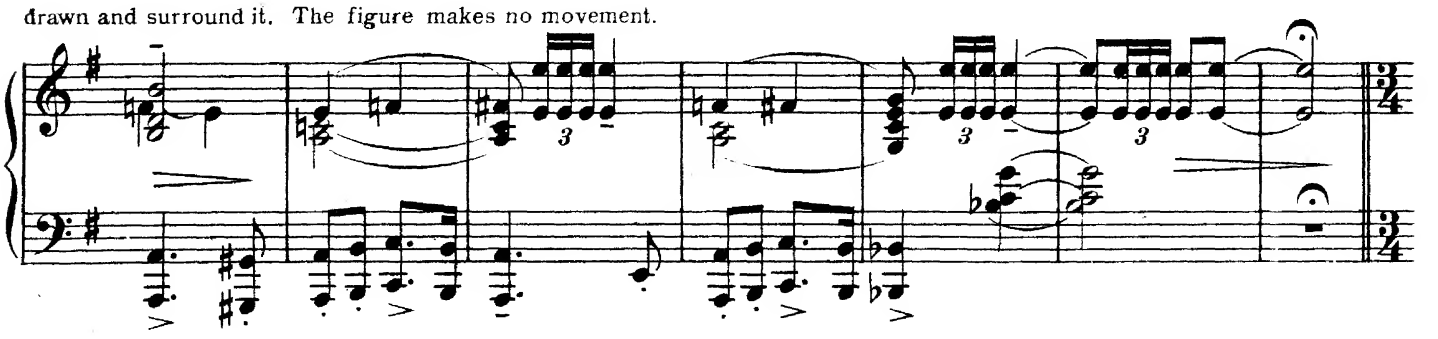


Up the path comes a white figure. As it reaches centre it stops and the figures of Nur-al-din's men emerge with swords

In slow march time.

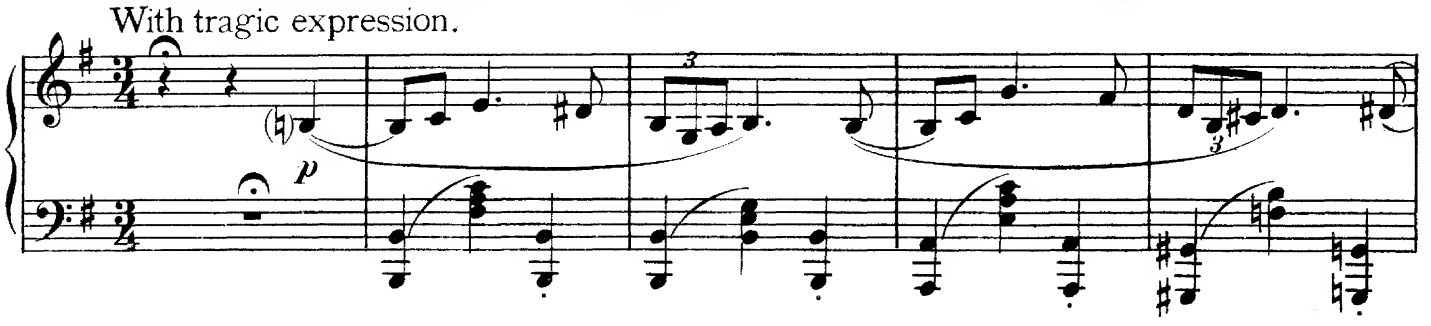



drawn and surround it. The figure makes no movement.

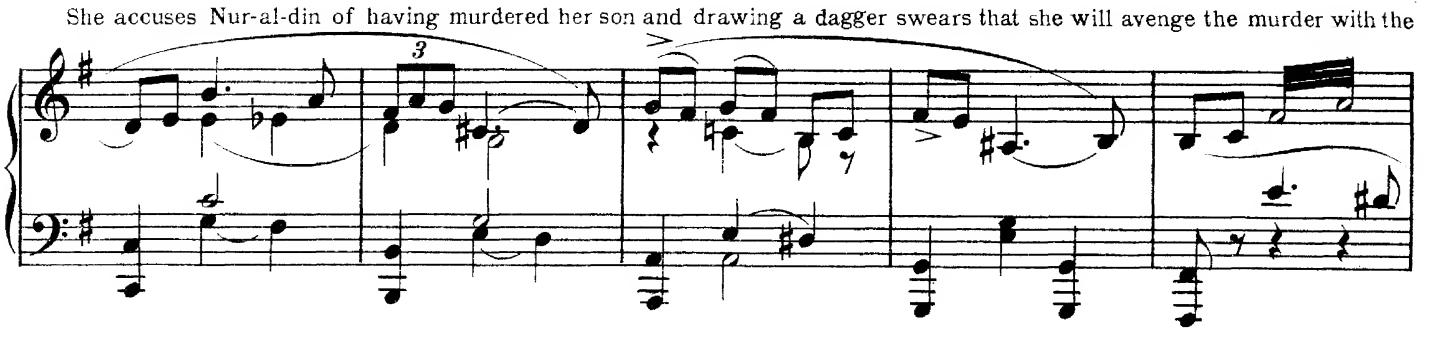


Nur-al-din comes forward expecting to see the Sultan, but when the figure uncovers it is seen to be Sharazad.

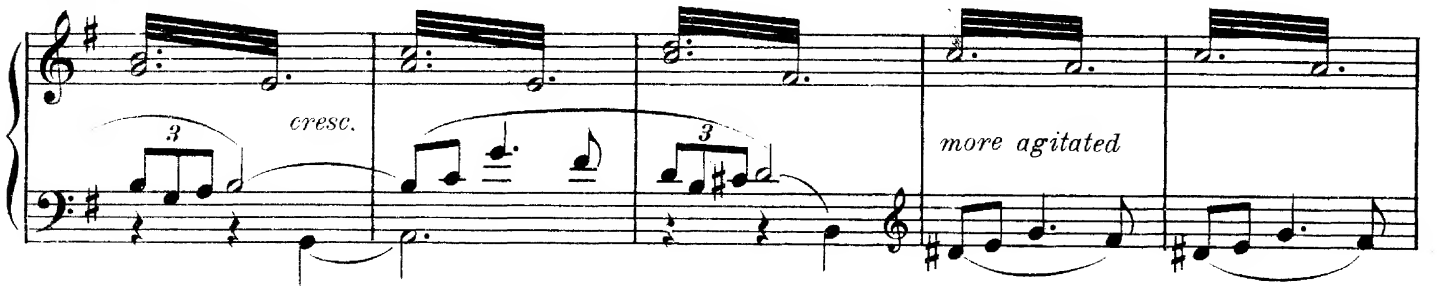
With tragic expression.



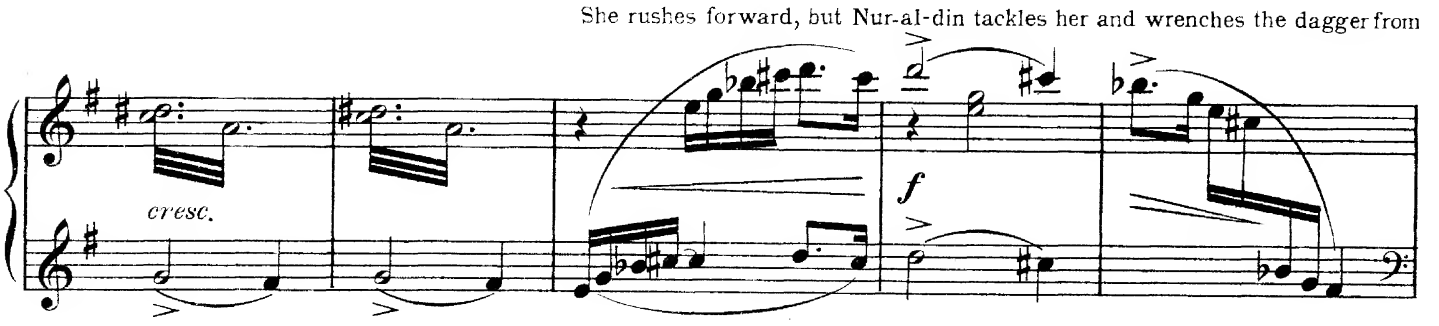

She accuses Nur-al-din of having murdered her son and drawing a dagger swears that she will avenge the murder with the



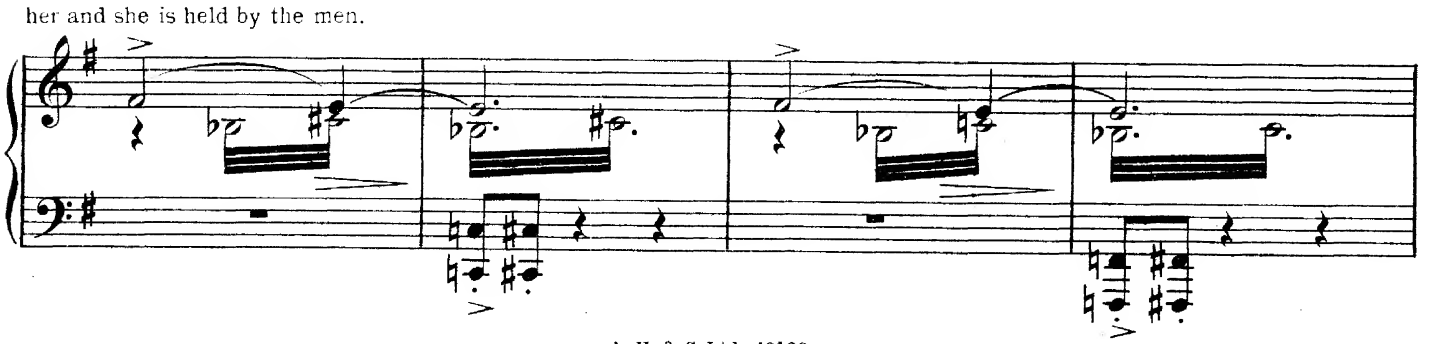
steel that slew him.




She rushes forward, but Nur-al-din tackles her and wrenches the dagger from

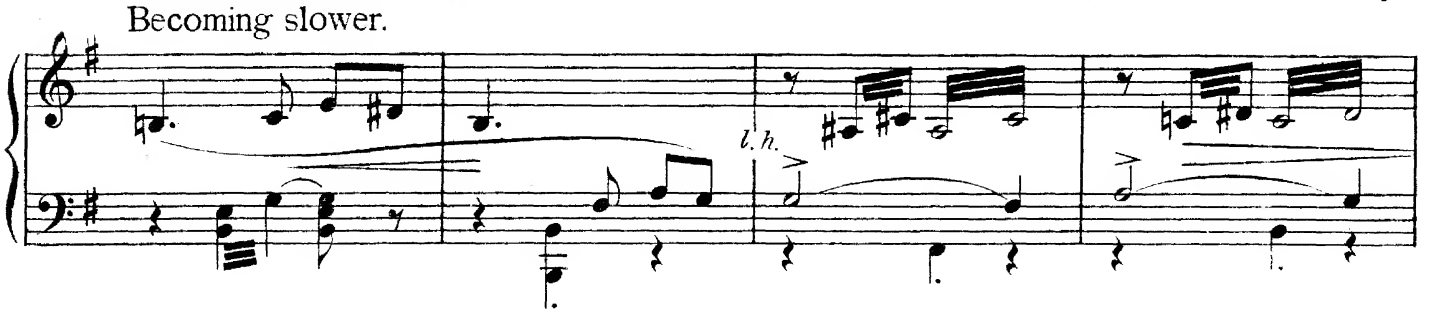



her and she is held by the men.

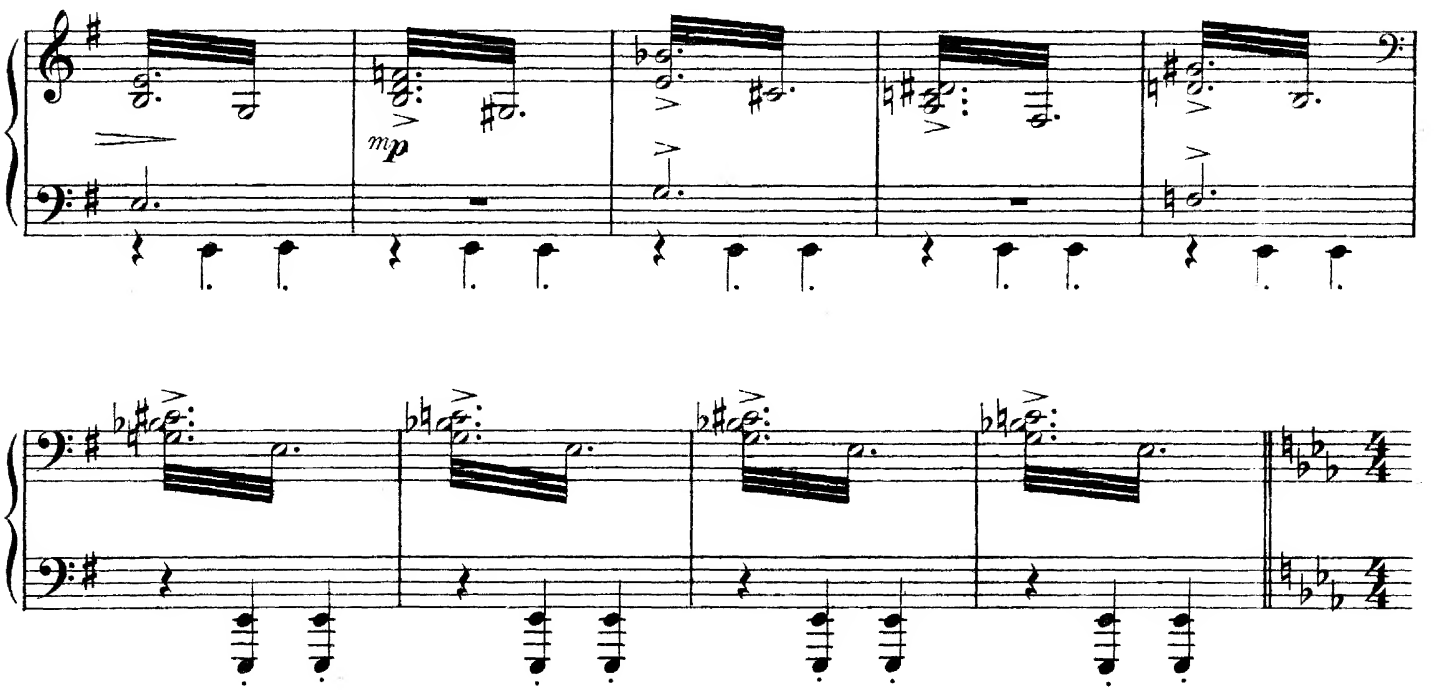


Nur-al-din tells her that it is she who will die, not him. She calls upon his men to rebel, and finally upon Allah to give

Becoming slower.

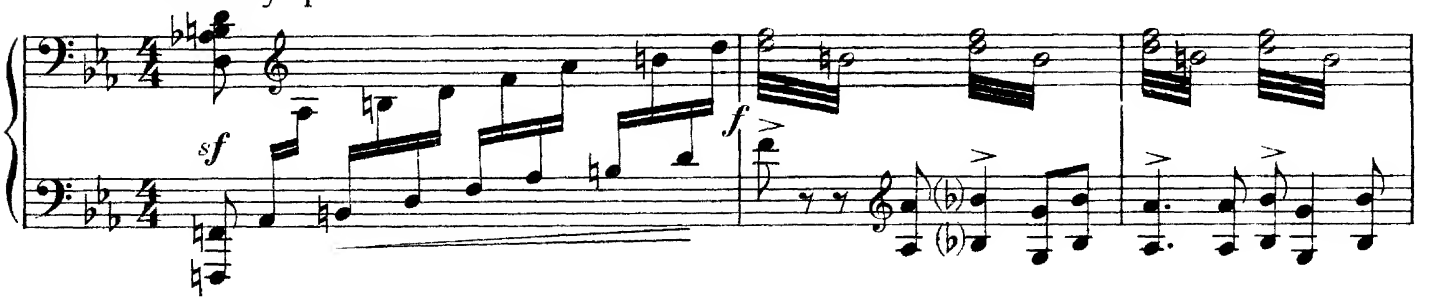



her justice.

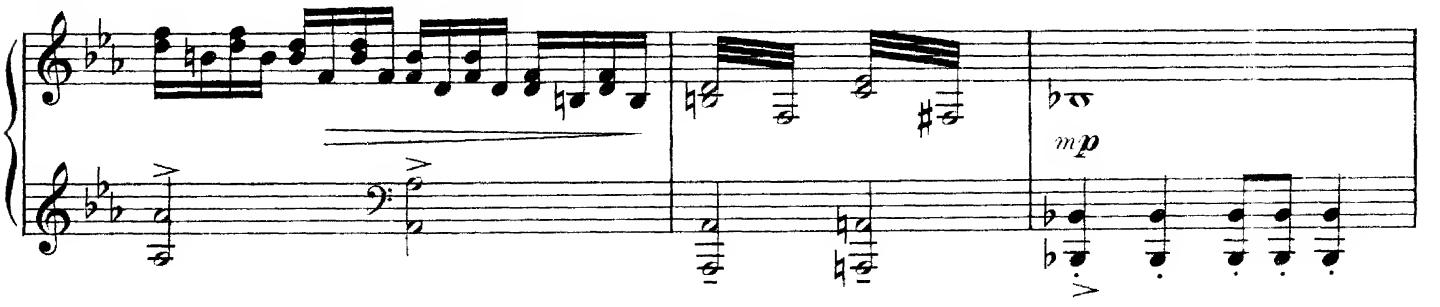



Nur-al-din is about to stab her when a huge form rushes on, tackles him, throws him down, sits upon him, and holds the

Suddenly quick.




dagger over him. It is Ali Shar and he sings as he bumps on the prostrate form.



Gaily.

ALI SHAR.

From Bagh - dad I come, Beat the tomtom and the drum, For

*mf* *f*

Abu and Zarka come down and join in the refrain.

I'm Al - i Shar the strong man from Per - sia!

ABU and ZARKA

For he's Al - i Shar the

*mf*

Ali Shar announces his intention of sitting upon Nur-

strong man from Per-sia!

*p*

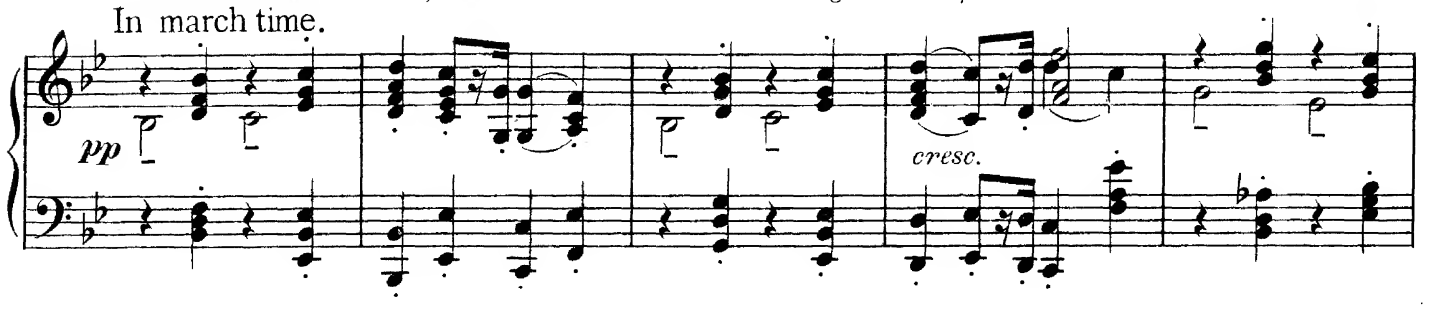
-al-din until he makes terms; he then says they shall all answer to the Sultan. He gives a loud hoot of an owl and it is answered in

*dim.*

the distance.

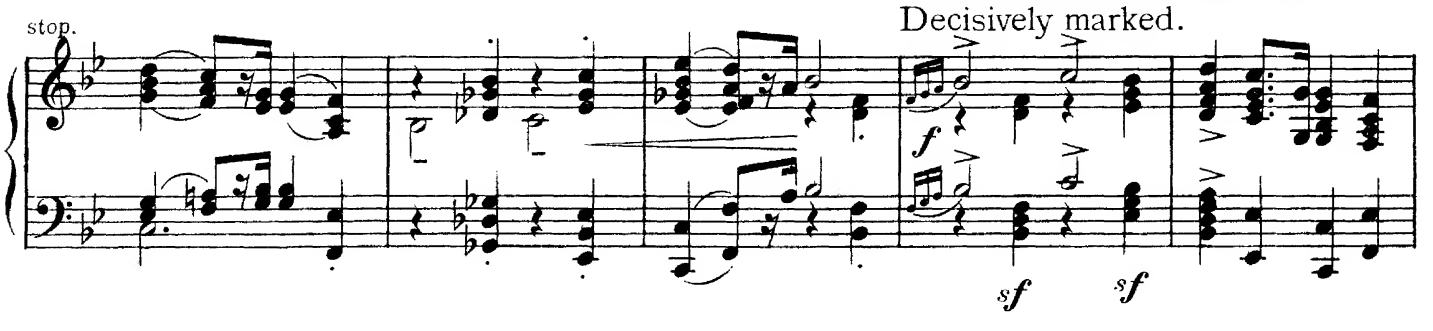
The Sultan's March is heard; Nur-al-din's men make a threatening movement, but Ali commands Nur-al-din to bid them

In march time.

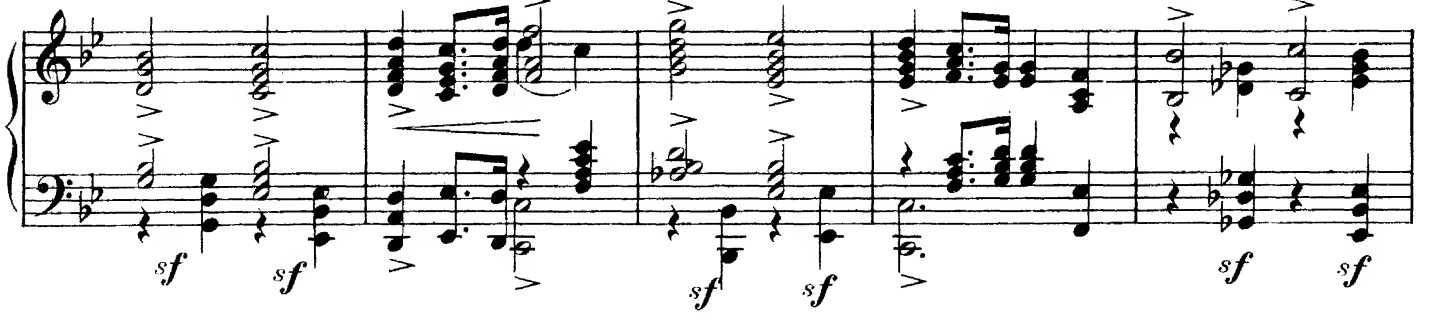



To the sound of the March the Sultan enters

Decisively marked.

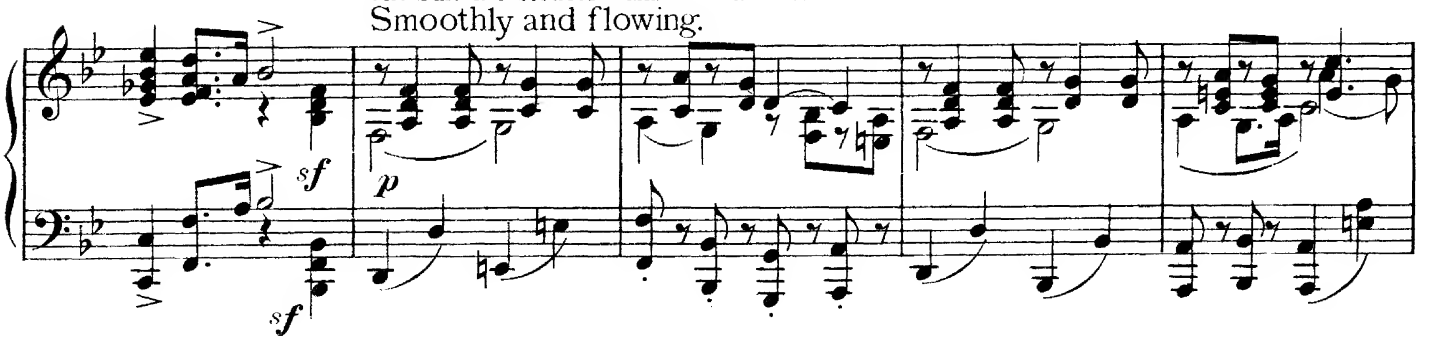



with armed men – there is a scream and Nur-al-din's men throw themselves on the ground releasing Sharazad and Zummurud.

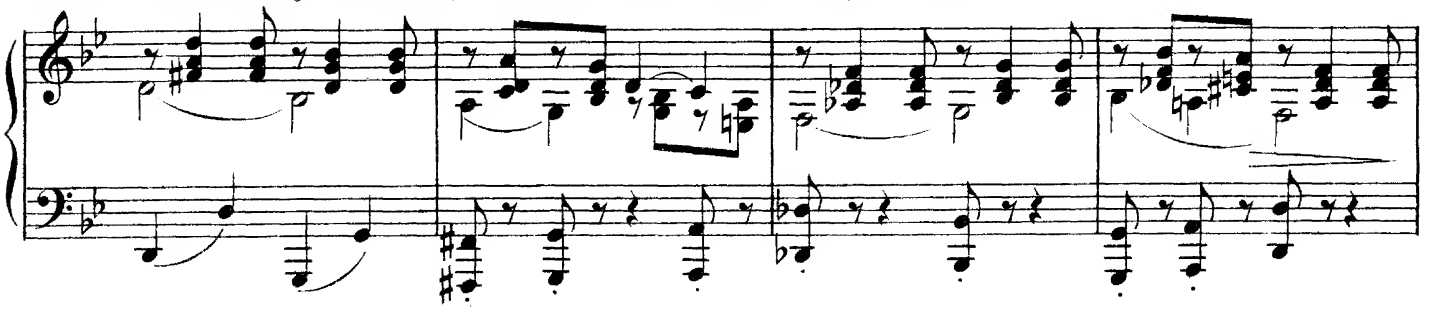



The Sultan embraces Zummurud and then orders Nur-al-din's men to be led off. He tells Wei-San-

Smoothly and flowing.




Wei and his wife that they are pardoned, but to Nur-al-din that there is nought but death.



Two men step forward, but Ali Shar stands up showing the dagger and saying—"Nay, he is dead already!"

Sustained and gradually slower.

*p*

The Curtain falls.

Resuming the time and growing in strength.

*cres - - cen - - - do - -*

*8va*

*8*

Triumphant.

*ff*

*sf* *sf* *sf* *sf* *sf* *sf* *sf*

3

(*Continue*)

# Nº 34:— Interlude:—"Returning from Mecca."

The scene is a rough but cosy interior. Over the top of the tent the morning sky. Inside the tent rugs of rich texture, cushions etc: Ali Shar and Abu are asleep snoring.

With placid movement.

PIANO.

*mp*

*pp*

*p*

*pp*

*p*

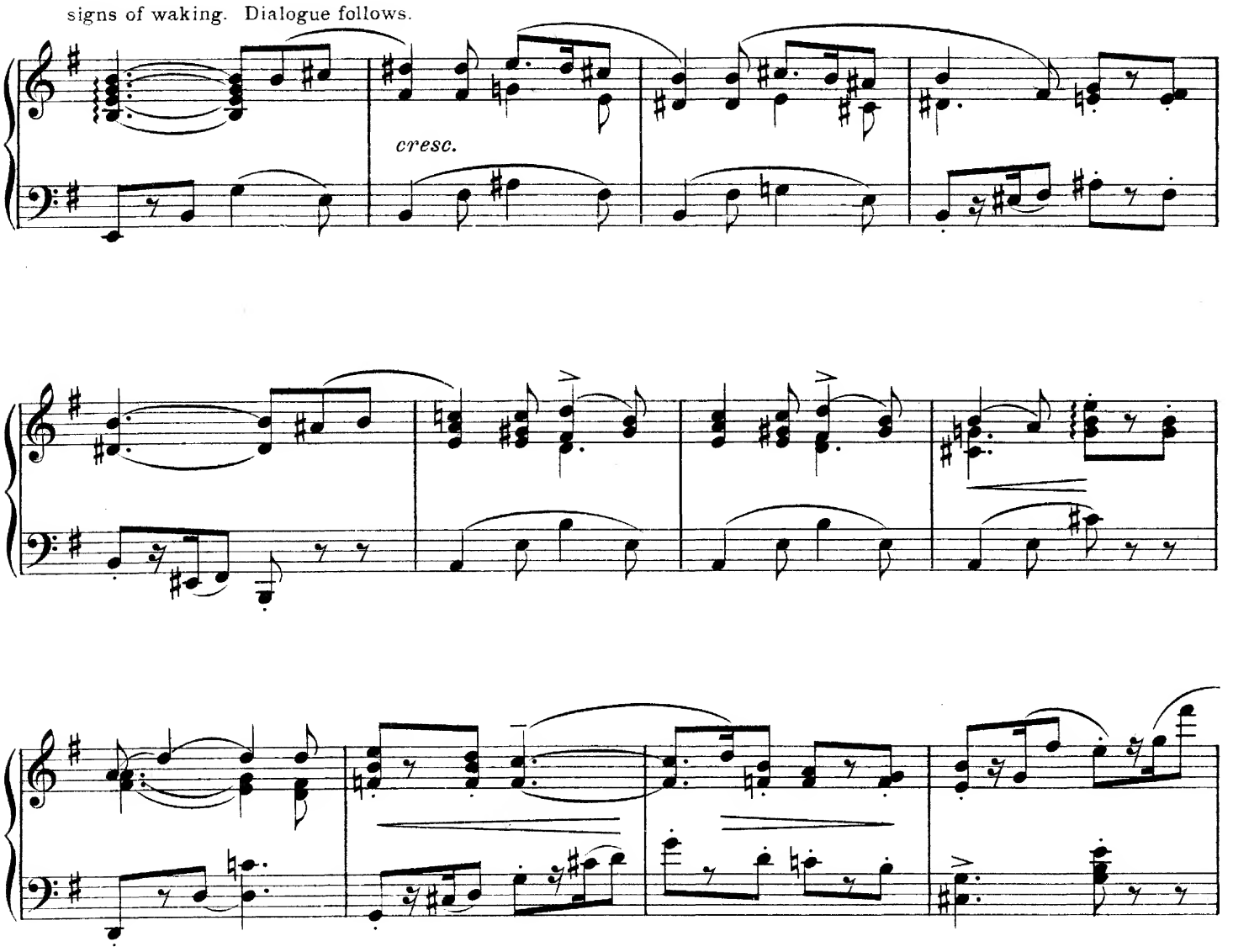
*rall.*

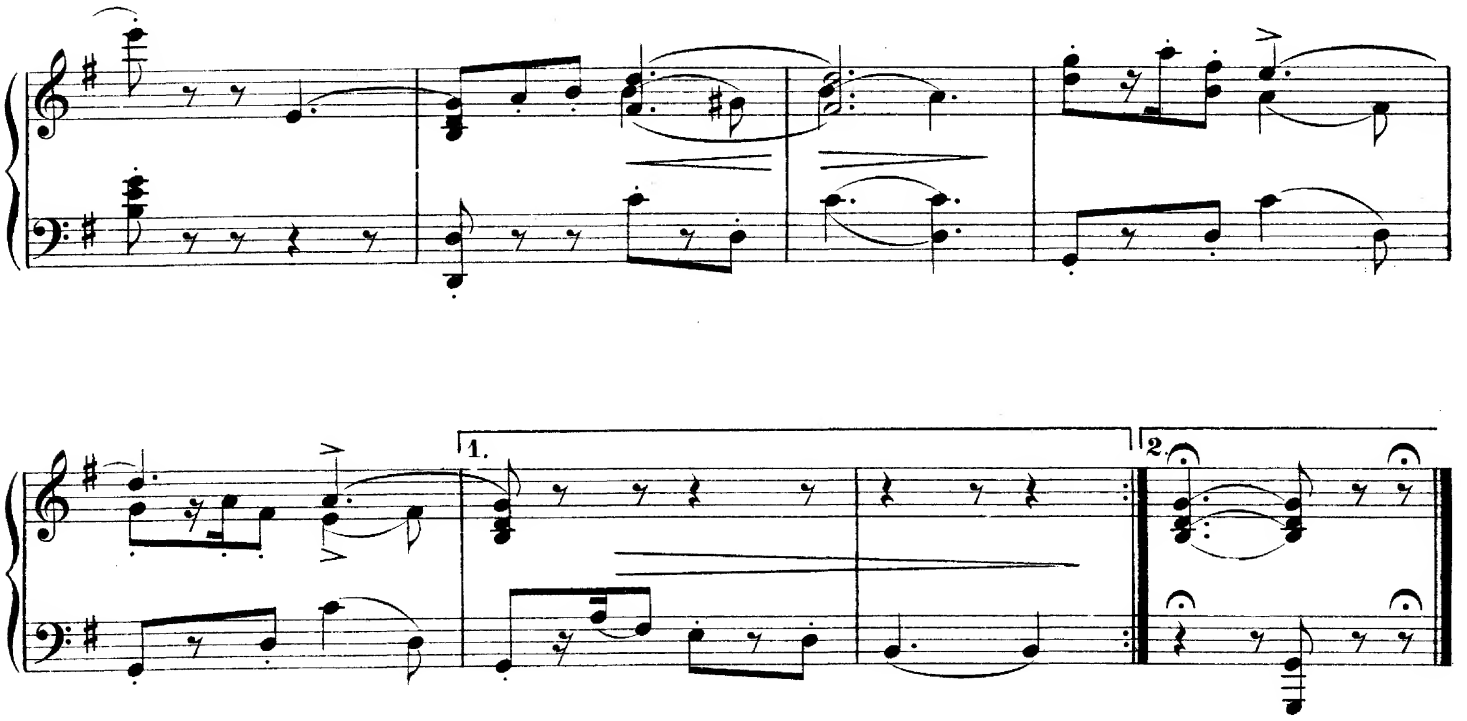
With a light rhythmic lilt. Zarka enters with a wooden pail full of milk. She calls to the men as they show

*mp*

Copyright MCMXX, by Ascherberg, Hopwood & Crew Ltd. A.H.&C.Ltd.10169

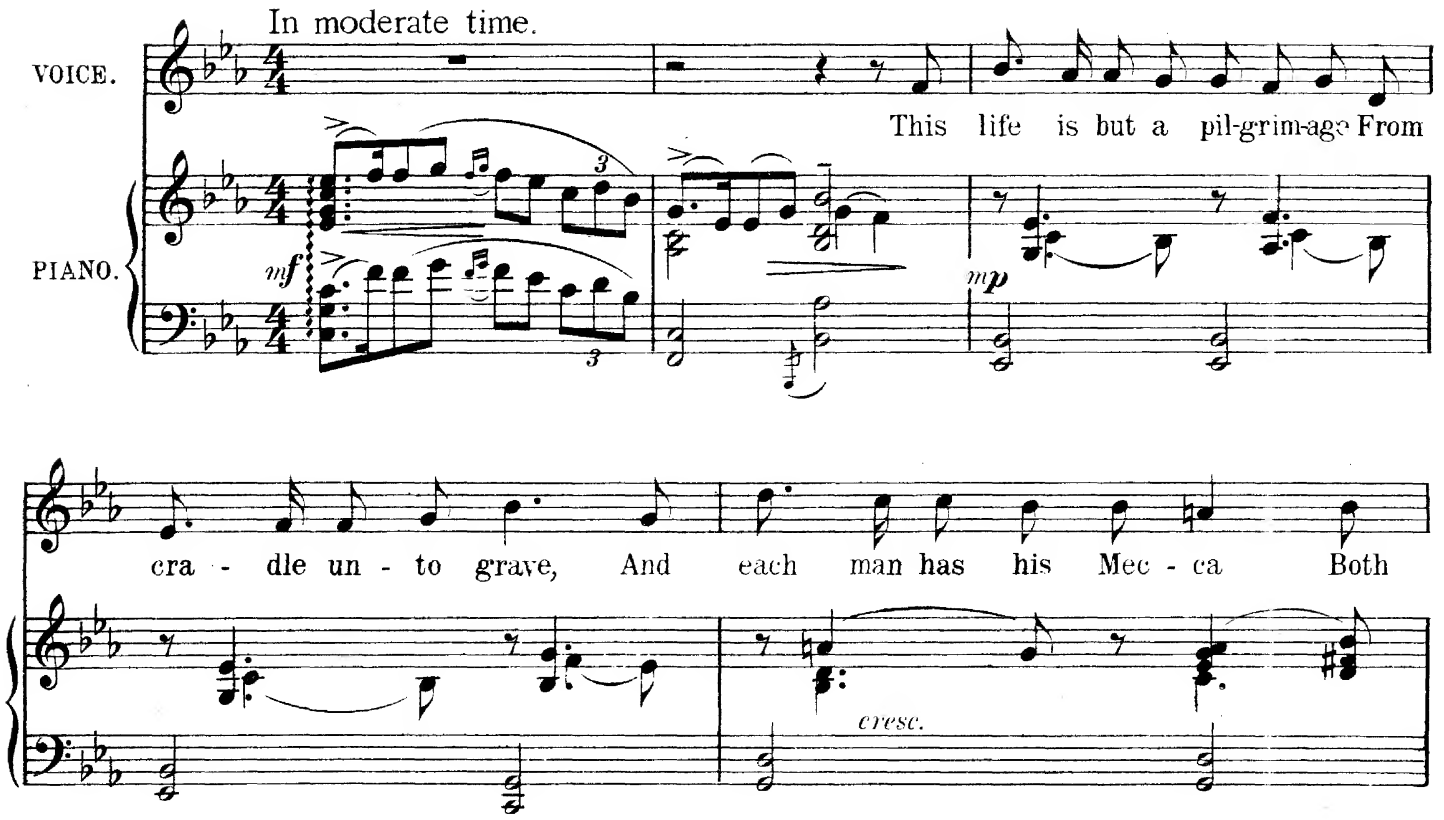
signs of waking. Dialogue follows.



# Nº 35:- Song_"Hast thou been to Mecca?"

(ABU)




Copyright. MCMXX, by Ascherberg, Hopwood & Crew Ltd. 

A cot - tage, pa - lace, wo - man's trust. But

*a tempo*

each man starts up - on the road Be - fore him Mec-ca lies, And

*rall.*

fate she jeers and whis-pers To each pil - grim as he dies.

*a tempo (slightly quicker)*

Hast thou been to Mec-ca? Hast thou reach'd thy goal? Did'st thou fail up - on the way;

*mp*

*cresc.*

*p*